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Antique Furniture in the Château du Bréau—From a Painting by Walter Gay

Wildenstein Galleries

November, 1931

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NOV 4 1931
Department of Art
University of California at Los Angeles

Top Color
Wet Sand
2101

Left side
Green
2110

Gold
2187

Burgundy
*2158**

Gray Orchid
2172

Rose Taupe
*2138**

Antique Gold
2195

Jade Green
*2113**

Ashes of Roses
2124

Walnut Brown
2191

French Gray
2183

Burnt Copper
*2131**

Buff
*2130**

Old Rose
2160



Colors on Right Side

Red
2120

Blue
2141

Sage Green
2115

Raisin
*2167**

Rust
*2145**

Beige
*2175**

Light Old Rose
2178

Mulberry
2192

Peach
2170

Mole
2181

Orchid
*2185**

Henna
2146

Puff Blue
*2194**

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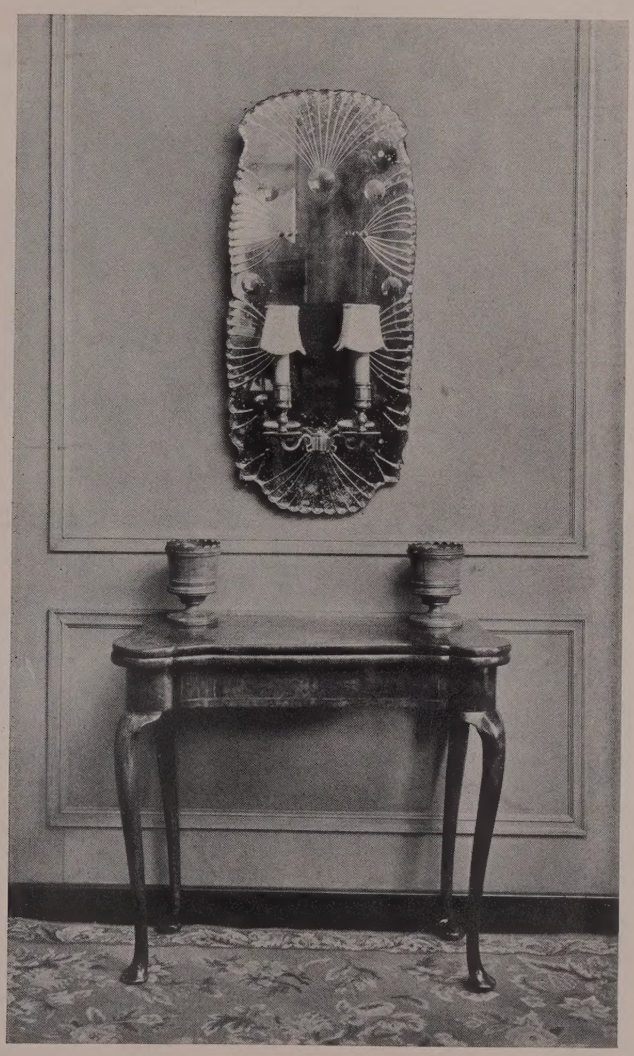
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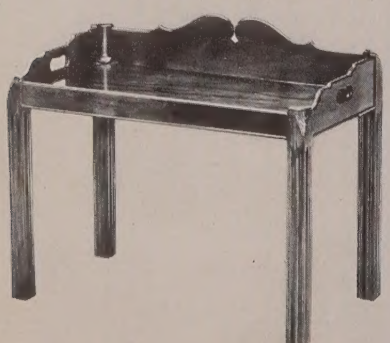
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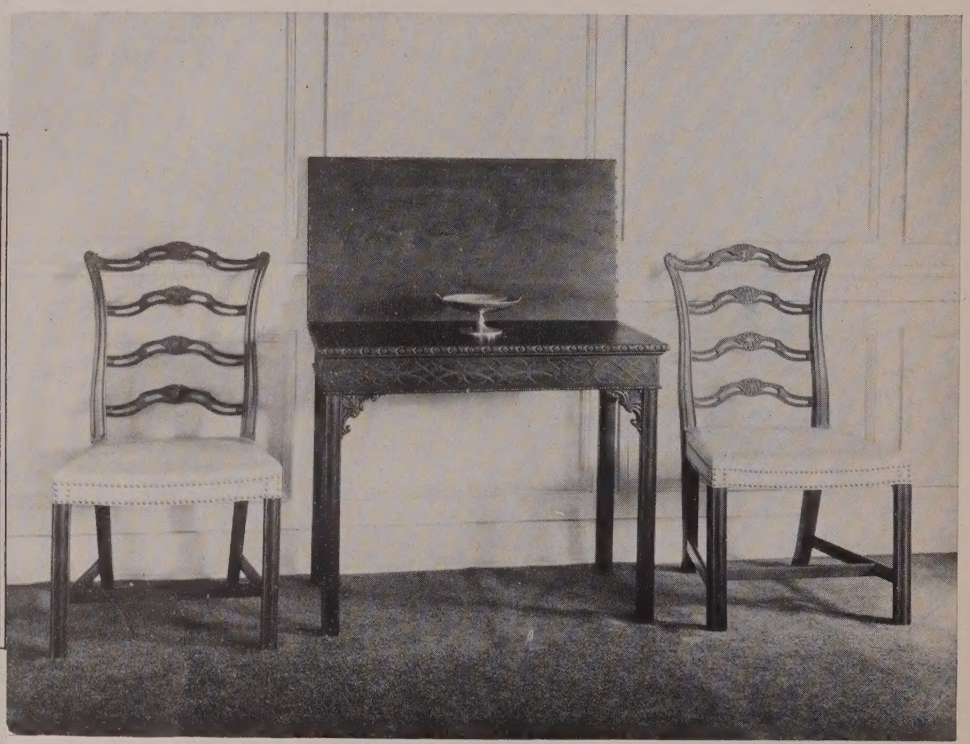








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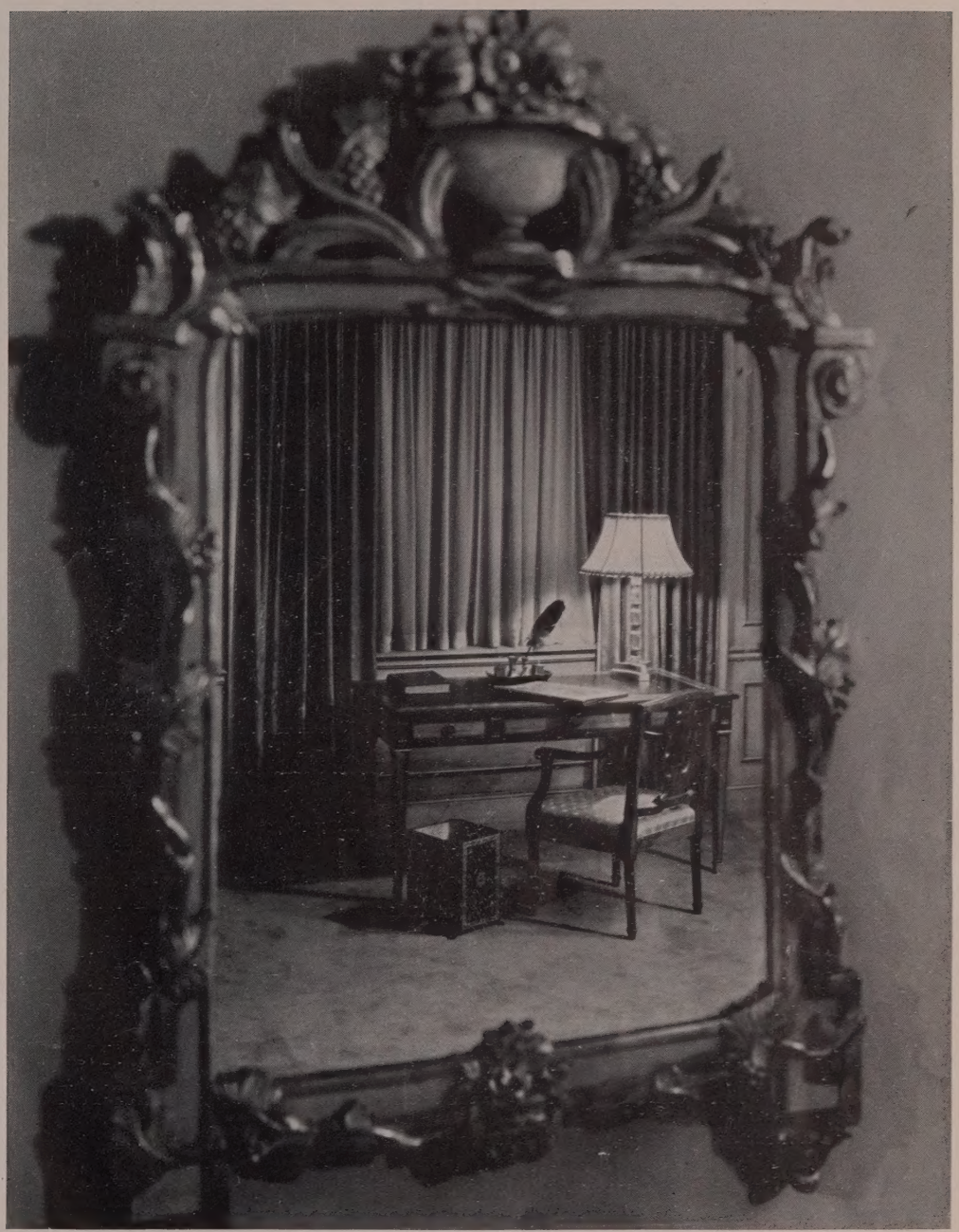


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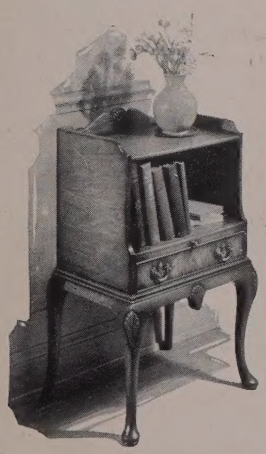
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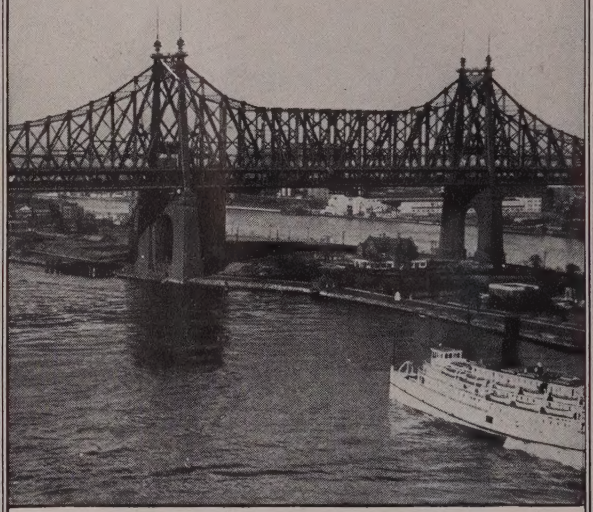
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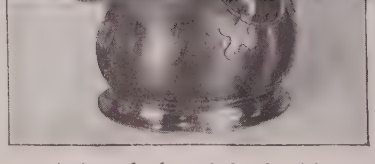
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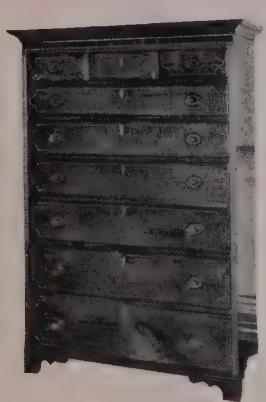
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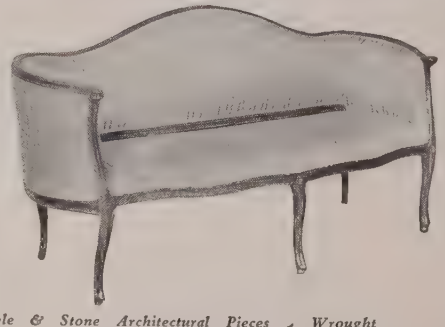
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As enduring gifts they are worthy heirlooms reflecting in their grace of line the spirit of long past generations.

Jewelry, as well as flatware and table services represent a variety of phases of Georg Jensen's art, together with toilet sets and silver designed especially for children. Supplementing the silver, a complete department for stationery has been provided in the shop where wedding invitations, announcements and visiting cards as well as engraved Christmas cards of the finest quality may be ordered. This has proved a great convenience for the busy bride elect.



Silver tea and coffee service with carved ebony handles and "Berry of the Mountain Ash" motif. Courtesy Georg Jensen Handmade Silver, 169 W. 57th St., N. Y. C.



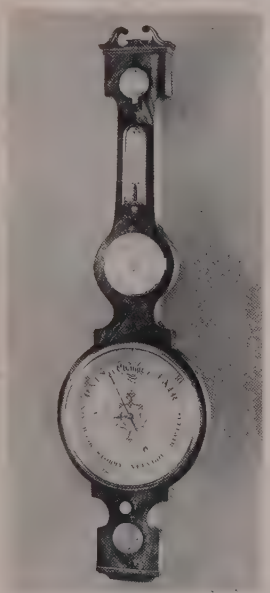
Original Biedermeier fruitwood sofa. Ebony inlay and antique blue and beige satin covering broken by narrow gold stripes. Courtesy Irene Haultain, Inc., 37 E. 49 St., N. Y. C.



Modernistic perfume bottles etched in gold Eugénie theme. Gold and black Directoire vase. Crystal faun and perfume bottle with Lily-of-the-Valley stopper. Also other flowers. Courtesy Saks-Fifth Ave., N. Y. C.

INTERIOR furnishings favoring the 18th Century French and English periods, in which the coloring of the decorative scheme is frequently worked out in the tones that dominate the pattern of the draperies, are executed by Irene Haultain. Where painted furniture is introduced, the pattern also is repeated and adapted for the decoration of the pieces that are used, such as in a bedroom or nursery. Scenic wallpapers Miss Haultain uses extensively in her dining rooms to enhance the perspective. A notable example of this is shown in the dining room of a small sized apartment, recently completed. Here, scenic panels with vistas through tall green trees gave a surprising feeling of depth that apparently increased the size of the room. The woodwork was antiqued a warm amber and the two-part pedestal table and chairs scaled to fit the room. Gray green carpet and amber moire curtains in a deeper shade completed the setting. Miss Haultain likewise uses Italian double sided linen window shades as wall panels, which when glazed make a most effective and inexpensive wall treatment. Hand painted taffeta

DECORATIONS OF DISTINCTION



Sheraton mahogany case barometer and wall clock. Courtesy George Blundell of London, 157 E. 51 St., N. Y. C.

for bedroom curtains is another preference and Provençal furnishings for bathrooms. Miss Haultain enjoys creating in dull surroundings and in overcoming the difficulties that are so often presented, as in a court apartment without sun—an unusual accomplishment.

TOILET bottles and accessories for the dressing table and bathroom at Saks reflect the prevailing mode for Eugénie motifs in delicately engraved, modernistic crystal bottles of intriguing shapes. Notable among these are the large and smaller bottles, illustrated, with tall, tapering stoppers. Another type of decoration, in strong contrast, are the bath sets of five pieces, with an all-over colored flower decoration.

Equally alluring are the new rose, blue, green and maize alabaster powder jars and double sided picture frames for the boudoir, as well as the all crystal perfume bottles with flower stoppers. Natural alabaster cigarette boxes



Sheffield XVIIIth Century wine cooler and tea and coffee service comprising four pieces. Courtesy Lans, 554 Mad. Ave., N. Y. C.

and book-ends with black Scotties, too, and amusing crystal animals are among the latest importations. These are supplemented by a large assortment of atomizers. In flower vases, the selection is equally varied including Lalique's latest renditions in hyacinth blue, smoke and opal glass, also delightful colorings in new shapes of Steuben glass, effective as flower vases.

ENGLISH furniture, available to decorators and the trade, represents an extensive stock of authentic pieces at George Blundell's. Conspicuous among the smaller pieces are the many occasional tray tables used for serving tea and coffee, for holding lamps, smoking accessories and to place at sofa ends.

Hanging book shelves in wide variety include a pair of original Chippendale and a Sheraton book shelf with ornamented sides. Break-front book cases and pedestal desks in which a "partner's desk" with drawers on two sides of the pedestal for dual use, are among the most interesting of the larger pieces. There is also a Sher-



Pair of Venetian doors with painted medallions depicting the Boar Hunt and Stag Hunt in green-blue colorings. Courtesy Luigi G. Pacciarella, 168 E. 51 St., N. Y. C.

aton mahogany library step table. This is ingeniously arranged so that it forms a perfect library table in a closed position and when the top is opened forms a nucleus of a complete set of library steps, supplemented by an enclosed ladder that is raised when the table top is open. This is an original piece and exceptionally rare.

A pair of carved Adam knife urns are among other items of importance. Also an English Masonic Master's presentation chair with the emblems, of about 1800. Silhouettes are featured among the smaller incidentals in old frames.

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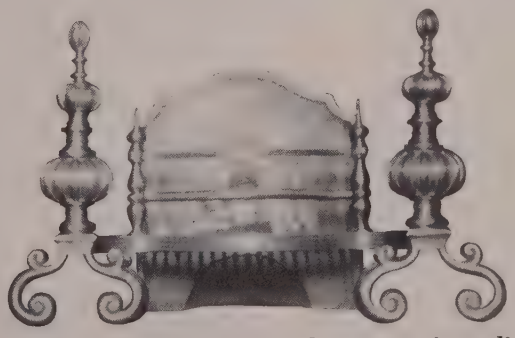
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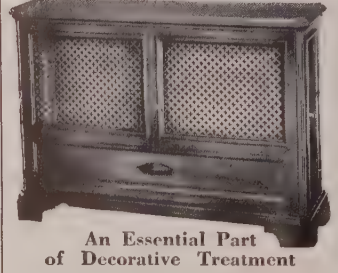
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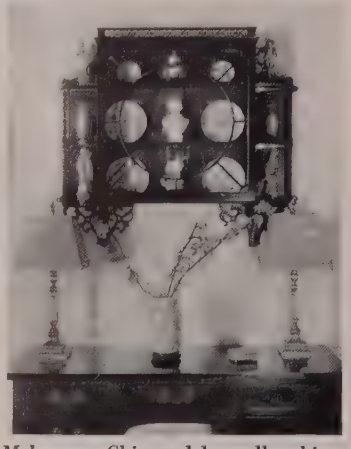
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ITALIAN and French 18th Century furniture with the attending accessories compose a representative collection at Luigi G. Pacciarella's. These are augmented by architectural features, such as mantels, that include a representative white marble Empire mantel and an early Italian Renaissance of Istrian stone, with a carved crest as its only ornamentation. A 17th Century Venetian marble doorway is also of interest, together with wrought iron entrance gates, balconies, balustrades and torchères that are to be found here.

A complete Louis XVI room in four panels, two large and three small, offers another unique feature; likewise two pairs of Venetian doors with marbleized panels, decorated by Muzillo. An Empire wrought iron single bed with brass serpent heads is unique. Representing ecclesiastical art are many beautiful altar pieces and a pair of Cardinal's banners in red and gold desirable for a large wall.



Mahogany Chippendale wall cabinet with Kang-Chi porcelains, bisque and Chelsea figures. Georgian silver lamps, coral taffeta shades, and Kang-Chi vase on antique mahogany serving table. Courtesy Thorval, 745 Mad. Ave., N.Y.C.

ANTIQUE furniture and reproductions that have been identified with Lans Madison Avenue stock for many years have been supplemented this season by an impressive importation of old Sheffield plate and English glass.

Among the former are to be found tea and coffee services; Georgian wine coolers, so desirable as flower holders for present day use; candlesticks, trays, muffineers and pepper, salt and mustard sets, and in glass, complete services in crystal, either in reproduction of old Waterford or etched and combined with color, as well as in solid blue, green or ruby. Small tables, as well as coffee stands, pie crust and tea tables in authentic copies of originals, are also featured in Queen Anne and Chippendale types.



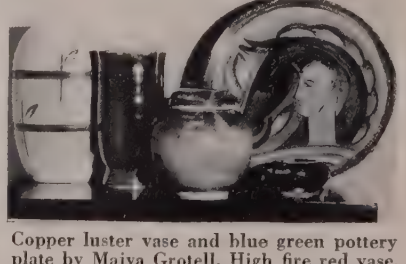
Ming porcelain Fu Dogs book ends on bronze bases. Carved pine wall bracket and antique Chinese bronze vase. Courtesy The Georgian Gallery, 400 E. 58th St., N. Y. C.

In the larger furniture, three-part Sheraton dining tables with accompanying chairs, break-front cabinets and sideboards, offer appropriate dining room pieces, as do the secretaries and old English and French mirrors with their reproductions, for the living room.

INTERIOR decorations in which harmonizing color combinations have been carefully studied by Miss Zuckermann, of the Georgian Gallery, have won much favorable comment for their charm and beauty. In one instance, in a New York apartment decorated by the Georgian Gallery, a leaf green compote served as the keynote of the color scheme. Chalk-white walls with gray wallpaper moulding were used, and in a recess, marbleized columns to add perspective and break the plain surface.

The Directoire dining table was painted black with gold and the chairs, with gilt frames, covered in white Permatex. A black and white block floor sustained the effect in heavy inlaid linoleum.

In the foyer opening off of this dining room, white walls paneled in gray paper again formed the wall treatment with a gold ceiling from which hung a crystal chandelier. A black entrance door and



Copper luster vase and blue green pottery plate by Maiya Grotell. High fire red vase, ashtray and small covered jar by William Soini. Courtesy Brownell-Lambertson Galleries, Inc., 106 E. 57 St., N. Y. C.

DECORATIONS OF DISTINCTION



Florentine carved wood and composition window cornice with antique gilt finish to order. Extreme height 13½". Courtesy Harris Interior Arts Inc., 218 E. 49 St., N. Y. C.

black and white block floor completed the setting for a small Louis XVI table and black and gold chest. The door leading to the living room was partially concealed by a gray and white striped portière held by a heavy gold cord. The living room was also in white with white moire curtains, but here touches of Empire red appeared as a pleasing contrast.

In co-operation with Miss Zuckermann in executing the decorative work of the Georgian Gallery, Mr. Gennaro D'Onofrio assumes the management of the workroom.

ENGLISH furniture of the 18th Century, with everything that goes to complete a well appointed English room, both original and

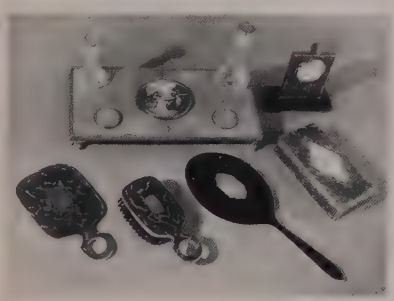


Table compact, clock, cigarette box, mirror and man's set in spinach jade and pale green, black and lapis blue enamel on silver. Courtesy King's Enamel & Silverware Inc., 11 W. 45 St., N. Y. C.

reproductions is featured by Thorval in their new galleries that have been considerably enlarged.

Decorative oil portraits are also shown in pleasant subjects, well painted yet at appealing prices. Lamps are another feature, here, with old porcelain bases and appropriate, tailored shades that adapt themselves best to their setting. Overstuffed chairs, too, are interspersed in the stock as forming important items for a comfortable living room. There are also charming decorative bits of Chelsea, Lowestoft, and Bristol glass, and several fine pieces of old Sheffield.

MODERN art is represented in all its phases, from pictures to furniture, in the Brownell-Lambertson Galleries, taking the form of exhibitions from time to time, as in the recent "New York Scene." In this, fifty modernists show their impressions in oil and water colors of skyscrapers, night clubs, speak-easies and the city water front in an unusually interesting group.

A current exhibition is also to be held through this month of the work of Ruth Armer, who studied under George Bellows, Max Weber and Kenneth Hayes Miller. This will comprise Miss Armer's decorative abstracts in water color of her impressions of various musical themes by the great composers. Landscapes will also be included. As a part of the permanent display in the gallery a screen by Charles Baskerville is of outstanding interest in its rendering of startled fauns against a gray-blue ground and one by Ruth Hambidge—"Children Feeding Giraffes," in gay, sunny colorings suitable for a child's room. New Swedish pottery in the warm earth tones and greenish blue is also shown with the latest importations of Orrefors glass in pale amethyst colorings.

MIRRORS, drapery cornices, and tie backs with mirror furniture and bathroom panels are manufactured by Harris Interior Arts Inc., to be sold through the decorators, architects and larger shops, or made to special order in any size or finish from the client's own design. Reproductions of period mirrors of all types that include 18th Century French and English as well as the earlier English periods; Italian Renaissance, Spanish, early American and modernistic are included in the comprehensive designs made by this firm, that are shown in



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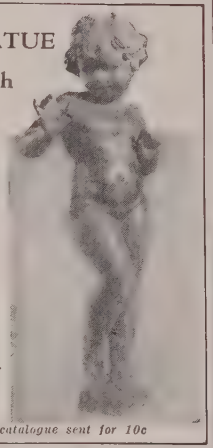
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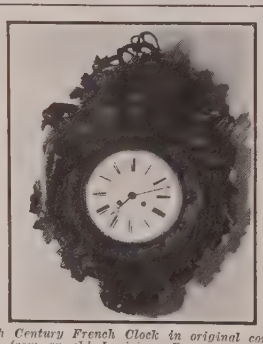


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Cornices, also, take their inspiration from period designs, here,—some being exact copies of museum pieces. In their modernistic mirror cornices extreme originality is expressed as in that mounted in antique silver and gold with a scalloped mirror moulding. Mirror painting is also undertaken for boudoir and bathroom walls, in the English or French manner.

ENAMELED sterling silver toilet articles made by King's Enamel & Silverware Inc., available through the jewelry and specialty shops, represent every requisite for the dressing table and boudoir as well as for the man.

In the selection of color, spinach green has proved popular for its richness of color, as has lapis blue, especially for men's toilet sets. Black is also much in vogue, mounted with rock crystal and marcasite medallions.

Enamel picture frames holding a double sided glass are another recent production, likewise the twin dial clock, so popular for the night stand. These may be had in all the pastel shades as can the complete toilet equipment.

LAMPS of distinctive shapes with exquisitely fashioned shades which have been so preeminently a feature of Edmund Garratt's, have now been affiliated with smaller decorative pieces that he is offering at exceedingly modest prices. Other fascinating importations are found in the French faience and porcelain cigarette boxes and ash-



Chippendale mahogany wing chair and occasional table. Alabaster lamp with yellow moire shade. Courtesy P. Nathan's Sons, Inc., 231 E. 47 St., N. Y. C.

trays. These are decorated in naturalistic colorings and have quite the beauty of enamel work. There are also faience wall pockets, cachepots and flower holders, low priced. A lamp of unique interest has a bronze base made from a Louis XVI oil lamp, that contains a pump, which, when wound up, supplies the oil to the wick.



Rolling, folding bar in mahogany, walnut or other finishes. Equipped as cellarette, stainless top. Height 3'. Open 56" long. Brass rail. Courtesy Cheerio Mfg. Co., 1 Park Ave., N. Y. C.

THE rolling, folding bar, illustrated, is one of the newest models made by the Cheerio Mfg. Co., and procurable through the decorators and specialty shops for whom it is manufactured.

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FURNITURE for the bedroom and dining room with occasional overstuffed pieces and tables, that have represented the wholesale output of P. Nathan's Sons since 1865, comprise an exhaustive stock. In this, furniture for the small home is also featured, in which French Provincial and Biedermeier pieces are scaled for the smaller dining room as in the open dressers and serving tables.

For the living room there are copies of accepted English designs and comfortable deep seated chairs together with secretary desks and a wide selection in small tables for general living room use.

Painted furniture for the bedroom is also obtainable, such as that in a crackle green finish with maple, although this may be changed, if preferred to match any color scheme. In fact, this firm offers a co-operative service to the decorators through which any desired period effect may be obtained or any type of furnishing executed.

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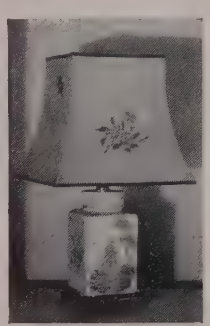
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Georgian dining room in gracious New York apartment. Table and sideboard are Seventeenth Century

HERE the chairs are Early English, the screen is ruby-red Renaissance velvet and the small breakfast table in front of the window is flanked by chairs done in fine 17th Century needlework

Arts & Decoration

Museum Pieces Furnish New York Apartment

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French & Co., Decorators

By MARY FANTON ROBERTS

THE creation of human beings, with an infinite variety of tastes, was certainly a happy conceit on the part of the Supreme Deity. It gave us the delightful chance of developing the different arts, of falling in love with different people, of liking or hating Amos 'n' Andy, and of appreciating totally different ideas in interior decoration.

Thus, there are those of us who find Modernistic furnishing vital, inspiring, intoxicating, even with sinister portent, but essential to a jazz age. And others of us, who turn with a sigh of profound content, to that furniture and fitting which expresses the genius of the noble army of craftsmen of the great Renaissance.

In this enchanting New York home, the antique holds complete sway — Fragonard, Teniers, Hubert Robert, hang on the walls, "cheek by jowl" with a Beauvais tapestry of the celebrated Boucher set known as Les Fêtes Italiennes. In the gallery there is a Henri Deux walnut cabinet with an ancient Ispahan rug on the floor, similar to one shown in the South Kensington Museum. A Flemish tapestry, twenty feet wide, hangs in the drawing room. This was purchased from a collection of a once royal Russian prince. In the same room, a Japanese jardinière is of the K'ang Hsi period, and the gorgeous brocades are antique Louis XVI and rare Venetian.

Of course, there is a play-room where the walls are 17th Century Dutch tile and the chairs rich blue Morocco leather, and on the walls a playful Flemish tapestry, "A Game of Nine Pins." The Teniers over the mantel is from the San Donato collection. There is a son's room in rich Tudor style, which always seems so manly to the younger generation; and yet surely very fair and fragile ladies must have lived and loved and befriended knightly lords in those days of oaken walls, vast refectory banquet tables, and recessed windows, glowing with rose and yellow and amber and emerald lights. I fancy that the ladies would have preferred clear glass through which they could watch their departing or approaching lords with joy or sorrow, as their young hearts dictated. The drawing rooms of this great apartment are of extraordinary beauty. The smaller one is furnished with a suite of Louis XV furniture covered with fine Beauvais tapestry, of which the pendant is in the Louvre. The tables are exceedingly fine marquetry. The walls are embellished with 18th Century paintings and there is a portrait here in royal Gobelin tapestry of Louis XV.



The entrance hall is in modeled plaster in the style of Louis XIII. The floor is of colored marbles with a conventional border after Louis XIV. The chairs are English and Italian of the 16th and 17th Centuries

In the large living room, the furniture is principally English, upholstered with old needlework. The tables are French of the 18th Century, with the exception of a small walnut table which is a gem of the Italian Renaissance.

The cassone in front of the tapestry is Italian of the Renaissance period, and on it are a pair of 16th Century bronze statuettes and other ornaments. The furniture is principally English with original frames, and covering of needlework, and the tables are French of the 18th Century, with the exception of the small walnut table beside the mantel, which is a gem of the Italian Renaissance period. This room is representative of the taste of the owners, who have assembled objects of intrinsic merit and extraordinary quality, without the usual stereotyped thought of objects of one period.

The general effect of the dining room is English, with green Georgian walls and draperies in gold. The chairs are English 17th Century as are the table and the rare sideboard. The Boucher tapestry hangs in this room and is dated 1737; a superb piece in fine condition. The Robert pictures are hung in this room, probably the finest set in existence.

The owner's bedroom and boudoir adjoining are of the Louis XVI style, entirely of carved wood and painted in delicate orchid tints. Rare 18th Century marquetry pieces furnish the room. These are covered with priceless Beauvais tapestry. The beautiful beds are set in a shallow alcove, where the walls are covered with blue and silver brocade.

Of course, I should have commenced the article with a description of the great gallery which is embellished with some of the finest embroidery and needlework of the Renaissance. It is plastered to form a continuous unit with the entrance foyer. The owners' bedrooms and other bedrooms lead off this hall, which terminates at the end into a playroom of the 17th Century Dutch style. This is in plaster with a wood ceiling. It has a fireplace built in a niche, and in another part of the room a pair of doors open and disclose a most interesting small taproom, of which the walls are of Dutch tiles and the cabinets and enclosures are of beechwood.

An interesting feature of the decoration of this gorgeous apartment is the perfection of the background for the fine groups of furniture, making an ensemble which is probably one of the most beautiful apartment homes done in recent years in New York.



On the walls of the large drawing room is seen a twenty-foot Flemish tapestry. In front of this is a cassone of the Renaissance period. The furniture is English, richly upholstered with antique needlework, and there are original small 18th Century tables

A close-up view of the playroom, showing the recessed fireplace, a love seat in antique needlework, and the magnificent beamed and carved ceiling. Throughout this room, with the exception of the fine easy furniture, all pieces are of the period





A more intimate view of the dining room than is shown in the frontispiece. The plainness of the walls is embellished with four superb Hubert Robert paintings. Console tables are flanked by fine needlework chairs and a priceless antique velvet screen

A second view of the elevator entrance shows the magnificent ceiling of the wonderful Elizabethan plaster period which survived with such distinction in England and was done in a lighter vein in France. A Louis XIII chair, here, is of unusual beauty





The owners' bedroom and the adjoining boudoir are in Louis XVI style, entirely in carved wood, painted in delicate orchid tones. The beds are set in a shallow alcove against a wall decoration of blue and silver. The chairs and tables are of exceptional beauty

The son's bedroom is Tudor in style, with richly carved beds, the head pieces in linenfold panels. Jacobean chairs and tables were placed near the windows. Dark toned damask furnishes the draperies and the lighting fixtures are antique solid brass



The Thanksgiving Dinner Table

Arranged by Elizabeth Lounsbery



PHOTOGRAPH BY DANA B. MERRILL

Fruit and Flowers Lend a Seasonable Touch to the Decoration

THE cloth is of Milan Lasse with Venice, and the napkins of fine, Italian linen, lace trimmed—a recent importation from Léron, Inc. The Spode service plates with a gadroon edge, in ivory and gold, are from Gilman Collamore & Co. Italian glass from Cappellin Glassware, Inc., contributes the desired note of autumnal coloring in the slender crystal and deep red goblets, flecked with gold, and the pale red glass bowls filled with fruit, ivy and red and yellow flowers. A new pattern of the Towle Silversmiths', used in the flatware and candelabra, is a modern expression of early American ideas and forms that blends well with the richness of the table setting



Picturesque Stucco Bungalow at Agua Caliente in Mexico

One of a Group of Small Guest Houses Done in Plaster, Oyster White, with Rose Tiles

Wayne D. MacAllister, Designer

AN Agua Caliente guest house at the edge of a little lake, with water flowers planted all about the margin and a large old tree just in bloom. In addition to the pool which borders the house, there are little rivulets running through this estate on each side of the pathways, and bordered with flowers planted close to them

A CLOSE-UP of the little guest house with its tropical planting, its climbing roses, emerald green lawn and bright rose roof. The variation of color in the different guest houses is charming. Some of the doors and windows are bright orange, some a deep Mediterranean blue and still others are jade green and dull black

PHOTOGRAPHS BY THE MOTT STUDIOS





Floor Plan on page 81

THE effect of this bungalow is that of a provincial Spanish scheme of building and decoration. The exterior woodwork is redwood. All the interiors are covered with rough-textured plaster and the trim is an interesting antique mahogany



ENTRANCE to the bungalow at Agua Caliente, showing the roofed doorway covered with hand-made tiles, Spanish wrought-iron brackets on either side of the door and potted cactus and low shrubs by the steps. The portico is all stucco



PHOTO BY GEORGE W. HARTING



PHOTO BY MATTIE EDWARDS HEWITT

Decorative Painted Mirrors in Modern Homes

Painted Mirrors Today Make Decorations for Doors, Chimney Pieces, Mirrors and, of Course, the Exotic Bathroom

Assembled by Ellen D. Wangner

LEFT — This entrance hall shows full length mirrors in each door, painted by Robert Bushnell Hyman, with Directoire designs. Moldings edged with gold leaf and pale vermilion. Margery Sill Wickware, decorator

ABOVE — This bathroom is in tones of mauve, deep hues of lapis lazuli and silver. The floor is deep lapis lazuli. The painted mirror panels are in grey-green, silver and mauve with fantastic subjects. Rose Cumming, decorator

RIGHT—In this bathroom for a young girl at the Long Island home of Mrs. E. Mortimer Barnes, an enchanting effect has been produced by the use of mirrors in both ceiling and walls. The colors of the room are white, blue and pink, the plumbing in Delphinium blue shade with painted valance, long cords and tassels and decorations on the side mirrors in blue, pink and white. A slipper chair is covered in chintz showing pink roses, the windows curtained in matching taffeta. Thedlow, decorators



PHOTO BY GOTTSCHO

PHOTO BY DRIX DURYEA



LEFT—Here is a modernistic treatment of a room that does not suggest the too-sharp angles, too-heavy furniture, too-blatant use of color so frequently found in modern fittings. Its tones of silver and grey with touches of soft pastel hues in curtains, make it quiet and restful. In a bedroom in the home of Mrs. Heyworth Campbell the entire wall behind the dressing table is of mirror panels holding soft lights above the dressing table. Eugene Schoen, Inc., decorators



PHOTO BY MATTIE EDWARDS HEWITT

Above—In the hall of the Long Island home of Mrs. Peter Hoguet, are mirrors painted with garden scenes. Entrance door is painted in perspective, making long garden vistas. Ceiling is silver leaf. Ysel, Inc., decorators



Above—The music room in the home of Mrs. Frank M. Gould the double doors have mirrors forming their upper panels. These panels are painted with musical instruments in delicate shades. Pierre Dutel, decorator



PHOTO BY DRIX DURYEA

Above—Looking into the hall from the living room in the New York home of Mrs. Laurence S. Critchell, one glimpses the painted walls reproducing a French garden, with full length mirror panels. Pierre Dutel, decorator

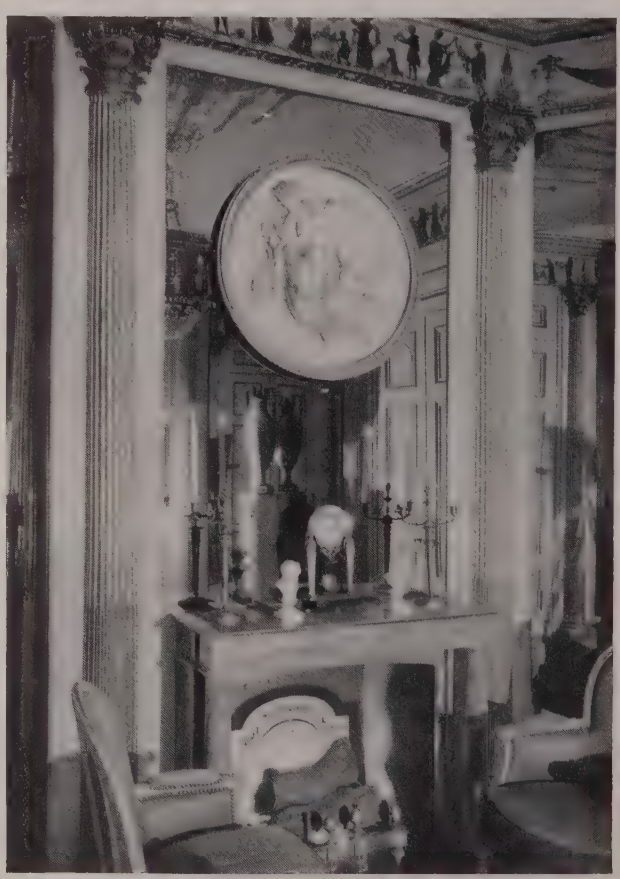


PHOTO BY SIGURD FISCHER

Above This Empire mantel is of grey marble, the mirrors at the side reflecting the mantel. To rob the overmantel of any heaviness, a large 18th Century plaque has been placed near its center. McMillen, Inc., decorators

Two Panels of Beautiful Antique Wallpaper

These Exquisite Specimens from the Collection of Luigi G. Pacciarella Have Had the Soft Natural Colorings of Landscape and Picturesque Costume Mellowed into Even Greater Beauty by more than Two Hundred Years of Use in Elegant Homes





ABOVE is one of a set of six 18th Century panels totaling 45 feet of hand-painted wallpaper. The design was originally hand-blocked on and then the pigment applied by hand. The richly shaded greens of the foliage and the soft red and brown tones of the landscape and costumes make an excellent background for antique furniture

TO the left is one of a set of panels depicting waterfront scenes in Italy. This wallpaper was made in France during the Directoire Period, yet it is preserved today in practically perfect condition with the softening of its colors making it even lovelier than when it first graced the walls of a stately salon

Right—The covering of this Queen Anne walnut settee is 17th Century Spanish brocade in rich, warm brown, finely woven with baskets of flowers in shades of pastel tones. Charming against the pine panels. Courtesy Edward I. Farmer

Center, left—Spanish 15th Century Gothic chasuble of raspberry red velvet in ferronnerie design with double orphrey bands embroidered in gold and silver threads and brilliant silks. It is preserved in perfect condition. Courtesy Old Arts

Below—Louis XIV yellow damask curtains, chair covered with red silk embroidered in Chinese designs in fine tambour stitch, and colorful Royal Aubusson tapestry are effectively combined in this room. By Roland Moore Inc.





PHOTO BY DANA B. MERRILL

The Decorative Value of These Rare Antique Silk Fabrics



NO MORE beautiful fabrics ever existed than the magnificent antique damasks, lampas, brocades, brochés, brocatelles, plain and figured velvets of past centuries and these gorgeous silken textiles, often enriched with gold and silver threads, which robed the priests, dressed the altars and hung the walls and windows of royal residences, reflecting the splendor of European and English courts in their exquisite designs, glorious colors and historic associations are equally desirable today.

Among the rare silk and velvet textiles shown by many New York houses are antique altar frontals and ecclesiastical vestments in a marvelous state of preservation, which now are so much used for decorative purposes. The copes, chasubles and dalmatics were part of the ceremonial, priestly dress of public worship, each having its symbolical significance and these ancient vestments seem to appeal to some responsive chord in our natures, rarely touched by the work of modern times. On account of its shape, the cope, signifying shelter or charity, offered greater opportunity for elaborate decoration than any other priestly



PHOTO BY MATTIE EDWARDS HEWITT

Left—Rare brocaded silk wall hanging of the Louis XV period with a charming Chinese design in soft greens and faded coral on a powder blue ground, lovely with Chippendale pieces. From Barton, Price and Willson, Inc.

Center, right—Early 17th Century Italian embroidered armorial wall panel in rich crimson with appliques in bright colors, cartouche displaying a cardinal's coat of arms, and six roped tassels. Luigi G. Pacciarella

Below—Pine paneled interior with Queen Anne walnut settee and side chair damask covered; wing chair in gros and fine petit point in many brilliant colors, enriched by age. Courtesy Arthur S. Vernay, Inc.

Gorgeous in Coloring, Gleaming with Gold and Silver, Antique Ceremonial Robes, Ancient Altar Frontals, Copes, Chasubles and Dalmatics Adorn the Walls of Many Modern Interiors

By JULIET and FLORENCE CLARKE

broché silks were very popular for the voluminous gowns of the Goldoni period. A Spanish fifteenth century Gothic chasuble of raspberry red velvet woven in a ferronnerie design is ornamented with a double band of orphreys beautifully embroidered in richly colored silks with gold and silver. Eight of the pictorial



vestment and by the eleventh century was universally worn by members of the clergy.

This semi-circular garment made of sumptuous Venetian velvet in rich colors, gorgeous brocade woven with threads of gold and silver, beautiful damask or broché silk, was usually finished with a gold galloon, or a band of orphreys running the entire length of the straight edge and nothing could be more decorative. These bands depicting Biblical and other scenes were often of surpassing magnificence, being "needle painted" panels of the most exquisite embroidery in richest colors combined with gold and silver threads, usually bordered with gold galloon or finished with a fringe of tiny golden bells. Of all the ecclesiastical vestments used today for wall hangings or draping over the balustrade on a landing, copes are the most ornamental.

Illustrated is an early eighteenth century cope of Venetian broché silk in rose crimson, with an undulating design simulating creamy lace interspersed with bocages of flowers in natural colors heightened with black. Aside from their use in priestly vestments, these





Right—Early 18th Century Venetian cope of rose-crimson silk broché with an undulating creamy lace design interspersed with bocages of flowers in their natural colors. Courtesy Louis and Company

Center—From a celebrated Royal residence comes this Louis XVI green satin lampas with classic design in ivory, a flower filled jardinière and cupids with floral garlands. Courtesy Dalva Brothers

panels are mounted on the back of the chasuble and six on the front. While the double orphrey band is much used in Flanders, it is unusual in Spanish chasubles and this rare example is in its original condition, never having been repaired. The ornamentation of this vestment was either simple or elaborate; a scroll design enclosing symbolic or floral devices was often embroidered over the entire garment, but the more usual decoration was a single band of orphreys extending from neck to hem.

The dalmatic, originally a more beautiful vestment than the chasuble, was introduced into the Church by a Pope in the Middle Ages and for some long forgotten reason was conferred as a mark of honor, only upon bishops and deacons. The dalmatic of Charlemagne (eighth century) made of heavy, dark blue silk richly embroidered in gold and silver with the Transfiguration, angels, saints, the swastika and various forms of the cross is still one of the priceless treasures of the Vatican. Many fine examples of this vestment, with its wide, short sleeves are obtainable in gorgeous damasks and brocades in exquisite colors rich with gold. These sumptuous relics of the Church, with their historic associations are of the greatest value in modern interior decoration laid upon pianos or tables.

Unusual and extremely interesting is a superb Italian wall hanging of the early seventeenth century, which has a rich crimson ground with a large cartouche displaying crest of six chevrons and three fleurs-de-lis surmounted by a cardinal's hat. At right and left are roped six tassels, indicating the cardinal's rank. This panel, one of a pair is embroidered in silk with appliquéd designs in old gold, lustrous blue, ivory and crimson and has an elaborate border of interlocking acanthus leaves and conventional flowers forming medallions. It unquestionably was the private coat of arms of an Italian cardinal of French extraction. Also dating from the seventeenth century are sixty Genoese ruby velvet points finished with wide gold galloon, which are intended to be used as a frieze, or valances for windows in some lofty and richly furnished room.

Vividly contrasting in color and texture is a splendid lemon colored damask of the Empire period, of which one hundred and twenty yards are available, a most desirable fabric for upholstering furniture, draping windows, for wall panels, table runners or bed coverlets and hangings. Fabrics rich as looms could weave were characteristic of the Louis Sixteenth period and the graceful influence of Marie Antoinette is apparent in the delicate colorings and dainty designs of the silken textiles, but aside from its beauty is one example which has a most appealing history. This is a sky blue satin lampas, forty inches wide, damassé in ivory or silver white, woven for Marie Antoinette, which once hung the walls and draped the windows of the Petit Trianon. The graceful design shows cherubs upholding ribbons and garlands, vases of fruit and flowers, with the initials "M. A." surmounted by the Imperial crown of France. No mere words can describe the beauty of this exquisite fabric, so closely linked with the personality of this winsome Queen and seventy-five yards in its original condition are now available.



From another equally celebrated royal residence comes a satin lampas in jade green, with a fine classic design in ivory, the central motive two delicately modelled figures upholding a flower filled jardinière, surmounted by a medallion illustrating a La Fontaine fable and surrounded by cupids with garlands. In this same collection is a gorgeous seventeenth century wall hanging, its yellow moire ground richly brocaded with silver in a symmetrical design with branches of pomegranates in rose and mauve with green foliage. Among the rare textile treasures shown by another house is a beautiful rose red Spanish lampas, woven for the Emperor Maximilian of Mexico. The superb design shows the Hapsburg eagle holding a sceptre and sword, surmounted by the Imperial Crown of Austria, while above is the inscription "Equidad eu la Justicia," equity in justice. This splendid fabric is in perfect condition and the fifty yards available make it of especial interest to decorators.

Intended for use as a wall hanging is a seventeenth century altar frontal of lamé brocade in Venetian rose with a Gothic design of flowers and leaves in silver, while an eighteenth century lamé brocade in deep rose red is most effective as a piano cover. A table runner seven feet long of seventeenth century ruby velvet edged with narrow gold fringe, is centered with a wide band composed of five orphrey panels, representing the Virgin and Child, Saint George and the Dragon and three Saints, bordered with gold galloon. The orphreys, in exquisite colors and gold are exceptionally fine examples of needle painting and are in perfect condition. Dating from the early seventeenth

(Continued on page 86)



This lovely settee is covered with 17th Century Venetian brocade in brilliant colors, with gold and silver threads adding to the rich color combinations of the design. Courtesy Keller and Funaro



Speaking of Art

As Yet, No Arresting Tendencies in Art, Antique or Modern, Are Shown in the New York Galleries

By MARY FANTON ROBERTS



Portrait of a Spanish peasant woman, a recent painting by the late Maurice Fromkes. Courtesy of L'Elan, Inc.



"The Hon. Mrs. Damer," a refreshingly lovely Sir Joshua Reynolds, now being exhibited at the John Levy Galleries

AS YET, no definite flavor has asserted itself in the opening of the New York galleries. The good old French standbys are with us as usual, but not with such flamboyant egotism as they displayed last year. And in spite of the fact that we have been deluged with this type, season after season, there is still an unfailing thrill in the fine Cézanne at Keppel's and in the quite magnificent collection of this artist in the Lizzie P. Bliss Memorial Show at the Museum of Modern Art; we respond with unfailing tenderness to the as yet unpublished Monet at Knoedler's; and the arresting Vlaminck at L'Elan, Inc. Of course, de-Segonzac dominates more than one wall with his startling technique and almost incredible richness, and Picasso looks at us out of large, white, rather dull faces, a little less frequently than last year; Raoul Dufy is to the fore, and an occasional Corot, though not in evidence as he was last year.

We are told that Lilian Genth has started to the Orient to paint a portrait of the King of Siam. And that before leaving she announced very definitely that she did not intend to paint any more nudes; this is welcome news in conjunction with the first statement.

The Whitney Museum, founded and endowed by Gertrude Vanderbilt Whitney, will be opened about the middle of November. Its seven exhibition rooms, charmingly decorated, will be devoted to the painting and sculpture of American artists.

The Carnegie Institute opened October 15 with 300 paintings from Europe and 200 submitted by American artists. No one-man shows have been announced for this exhibition.

The first immensely significant exhibition of the season are the murals in the Waldorf dining room by José Maria-Sert. On the day of the opening of the hotel, 30,000 people attempted to view this exhibition; I should say about 50 succeeded. The walls are entirely covered by the 12 magnificent panels which run from the wainscoting to the ceiling. The subject is a series of the adventures of Don Quixote and Sancho Panza, done in Sert's most riotous mood—mainly open air scenes, of vineyards and gypsies and dancers and practically always in the foreground those two most famous figures in all Spanish literature, handled as only an artist with a sense of humor and great joy of living could possibly present. They are done in polychrome in tones of dregs of wine from a deep, rich reddish note to a pale pinkish raspberry. They are oval at the top and framed in massive oval borders of dull gold. Much of the background is silver and the vaulted ceiling is done in silver. It is probably one of the finest pieces of mural decoration ever seen. Sert came to this country some years ago to paint murals for the

(Continued on page 78)



Center—Mural decoration by Erika Lohmann, in the lobby of the Central Park West. Argent Galleries

A Cannes landscape by Pierre Bonnard, to be seen at the Knoedler Galleries in November show

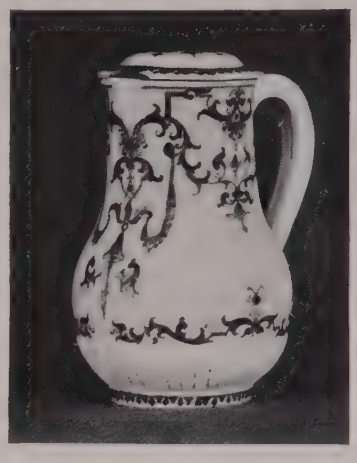
Old Saint-Cloud China

This Chinaware was First Manufactured at Saint-Cloud in 1696, under a Grant from Louis XIV, and Quaint Designs were Produced by the Original Operator, Pierre Chicanneau, and His Descendants for 77 Years



LEFT—An oval soup tureen and cover of Saint-Cloud china, with moulded knob and handles and gadroon base and rim. The polychrome decorations, which depict figures of people, birds and trees, are in yellow, light green, red, brown and blue

RIGHT—A Saint-Cloud china chocolate pot with a moulded gadroon base and spout, and polychrome Baroque decorations. It is an interesting thing to note that Saint-Cloud china was the first French porcelain to be successfully manufactured





AT the extreme left is a Saint-Cloud china straight-sided mug, Baroque decorations, top and bottom in underglaze blue, with the sun mark in underglaze blue. Next is a china walking-stick top decorated in the Baroque manner. The Saint-Cloud china teapot has moulded gadrooning, shoulder top, and Baroque decorations in underglaze blue. It is also marked with sun in blue



AT the left is a Saint-Cloud china straight-sided vase, with moulded floral decorations altogether in the white. Beside it is a sugar caster with metal mounts, with modeled decorations also in the solid white, no color used. Prunus blossoms are on the base and asters with perforated centers on top. The covered china jug is also in pure white with a moulded scale pattern on the sides

HERE the Saint-Cloud china teapot with moulded spout and handle has decorations of moulded prunus blossoms entirely in the white. The covered vase with straight sides has characteristic decorations in the Baroque manner in underglaze blue. The mark of the sun in underglaze blue is on both vase and cover. This mark, impressed in the paste, was the first used on this china, doubtless a complimentary allusion to the emblem of Louis XIV, the Roi Soleil



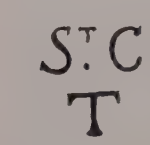


AT the extreme right is a Saint-Cloud china vase of Chinese shape with moulded decoration in white, no colors used. Alternating vertical panels of scale pattern and floral arabesques decorate this vase. The Saint-Cloud china tureen with cover and handles has moulded decorations altogether in the white. The base and rim are gadrooned. In spite of its charm, this china, like all other old French china that does not bear the magic name of Sèvres, has been too little known and appreciated



NOTE. THE SMALL SKETCHES USED ON THESE TWO PAGES ARE THE DISTINGUISHING MARKS PLACED ON THE BOTTOM OF PIECES OF SAINT-CLOUD CHINA

A SAINT-CLOUD china covered jar with moulded and polychrome decorations and many bubbles in the glaze. Mark of St. C in olive-green. The china cachepot, or flower pot, has moulded gadroon base and rim and moulded decorations in white. Saint-Cloud china possesses not only genuine beauty but is also distinguished by a strongly individual quality that makes it quite distinct from all that came after. Made as early as 1580 at a factory in the Florentine Boboli Gardens





241227

If You Are a Fire Worshipper!

You Will Find a Great Variety of Interesting Fireplace Accessories Illustrated in this Article

Assembled by ELIZABETH LOUNSBERY



LEFT—This type of black and gold marble mantel with a black marble facing, so well adapted to the Georgian living room, is much favored. With the simple brass andirons it emphasizes the quiet dignity of the surroundings and is in pleasing contrast to ivory walls. From Wm. H. Jackson Co.

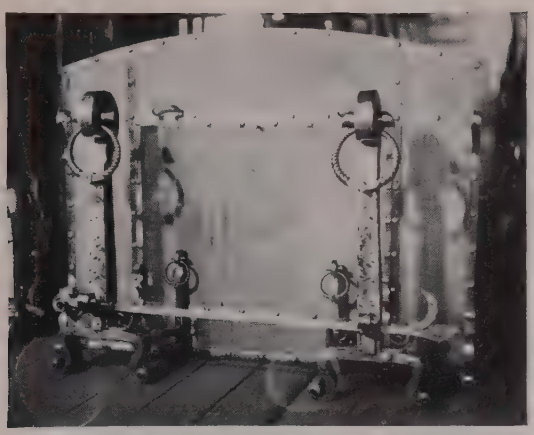
BELOW—Smaller type of an original Franklin stove for burning wood. A rare example of about the period of 1825 to which the doors were added some fifteen years later. The brass eagles likewise were a later addition, having probably replaced plain, brass knobs. Courtesy Edwin Jackson, Inc.

BELOW—These andirons, 23″ high, of gray-iron and brass with the accompanying spark screen, through which they slide, have been fittingly designed along conservative, pyramidic lines for a modernistic setting. The firetools, also, are to be had in a three piece set. Courtesy H. A. Bame









ABOVE—Andirons such as this sturdy pair of wrought iron, supporting a log roller, with the strongly made spark screen studded with nail heads, are desirable for any room of impressive size. By courtesy The Andiron Shop



RIGHT—Reproduction of a Louis XVth mantel in "escalette" or mottled faun colored marble fitted with an iron cove frame and linings, a gold plated grate and andirons of the same period. Courtesy Wm. H. Jackson Co.

BELOW—Jacobean carved oak mantel and overmantel with inlaid panels of exquisite workmanship, from King's Lynn, Norfolk, England. Iron and brass andirons, trivot, fireback and log roller are originals. From Todhunter, Inc.



Antique Decoration in New England Home

Miss Gheen, Inc., Decorators



THE living room in Mr. Marshall Crane's home is furnished with fine pieces of the English 18th Century. The walls are a yellow tone with white trim; curtains, rich crimson damask

THE original 18th Century bookcases are among the most interesting pieces in this room. One of them opens into a desk and the other contains a series of drawers

PHOTOGRAPHS BY MATTIE EDWARDS HEWITT





A QUEEN ANNE bench in front of the hearth is covered in needlepoint and the armchair is in red damask. Near the fireplace is an octagonal drum table—a fine old piece

AT one side of the fireplace in the living room is a very beautiful William and Mary settee with a curved back, covered with delicate green brocade. The rug is chenille in soft browns





Your 1932 Garden

Only by Careful Selection and Planting This Fall Can You Make Your Next Year's Garden Fulfill Its Greatest Possibilities

By J. HORACE McFARLAND
President, American Rose Society

SURELY, the philosopher-essayist Bacon was very right when he insisted that gardening was the purest of human pleasures, while he was also explaining that "men came to build stately before they garden finely!"

The pleasure of gardening is double, even treble. The anticipation of what can be caused to grow, the preparing and planting, and then the realization, all belong to what Bacon referred to, though he wrote in an age in which the first merit in any plant was its assumed medical "vertue." Even the old romancing herbalist, like Parkinson or Gerard, escaped the "vertues" as they contemplated the beauties they were including in plant descriptions. We cannot quite, in these days of plant knowledge, get the thrill they must have had in writing of the "white pipe" and the "blue pipe," meaning our well-known mock-orange by the first, and our beginnings in lilacs by the other.

It is the pleasure of anticipation I am now introducing. It will be greater, and the 1932 results will be better, if the observing, the planning, the preparations are now in mind.

These November days in much of Eastern America, unless Jack Frost has been savagely early, may give us garden hints and garden pleasures. Some of the delightful hardy asters linger long, and the hardy outdoor "Japanesy" chrysanthemums will be in their annual race to beat the first hard freeze. Certain annuals will carry fall almost into winter, and may now be noted by the observing in the planning for next year's better garden.

Parenthetically let me observe that I have but little interest in the one-splash garden. A friend does peonies finely, and her garden is all peonies, save for a few excellent iris that bloom almost at the same time. She gardens fifty-two weeks in the year for about three weeks of June glory. The geranium and scarlet sage devotees have a longer and brighter splash, but it surely lacks variety. Sometimes I even tire of petunias, universal, varied, and adaptable as they are. From my garden outlook, there must be morning surprises each day from mid-March to mid-November. It is this sort of planning that seems most worth while.

To return to those "mums," it is proper to say that it is the varieties that may well be selected in the fall, postponing the planting until spring. The main trouble is to get sorts that will bloom outdoors before hard freezing, largely because the florists find their interest to be the other way. The later a commercial variety—one of those immense heads of colored lettuce—comes into bloom, the better it is for the greenhouse end, and the poorer for the open garden. Yet several wise nurserymen are now pulling the season ahead, so that the delightful little aromatic blooms in yellow, white, bronze, pink, and even almost scarlet, can be had in October.

In planning for chrysanthemums, note that they need plenty of sun, and a location that drains readily.

There is a vigorous, persistent and pleasing chrysanthemum from Korea (*C. coreanum*) now commercially available, which is a top-notch hard-luck plant for sunny places, in which it provides on eighteen-inch plants a cloud of great white daisies in early autumn. Planters are warned to be prepared to "treat it rough" by digging it up each spring and replanting enough single clumps, the remainder being given away or junked. Left alone, it becomes a weed; rightly handled, it is a joy.

The later hardy asters sometimes run into November, and the observer of gardens will note which he wants as to color, season, height. Old plants are easily divisible, and young plants set in Spring develop to good size in a summer's growth.

But if I run into intimate all-season garden detail, there won't be room left for the framework idea of the next year's garden. The observations preceding ought to turn the next year gardener toward listing the annuals and perennials of his preferences, with a noting of bloom seasons that will help toward the continuous show of flowers entirely possible in even a small garden. There may be

Above is a delightfully natural arrangement of single chrysanthemums, variety of a new sort, Chrysanthemum coreanum, massed along the border of a turf pathway, and banked up against a rustic cedar tea house

color preferences also worked out, and the decision as to a garden from which to cut for house decoration, or one in which the owner paints his changing, almost moving pictures in a succession of floral displays. The larger gardens frequently combine both ideas, there being, not seldom close to desired vegetables for the home table, a "cutting garden" planned and planted for that purpose. The great show of spring bulbs, of peonies and iris and phlox, of roses, of dahlias, gladioli and the like, is guided into garden elegance so that the owner and the visitors I hope he encourages may always find seasonable enjoyment.

To get the highest enjoyment and advantage from this anticipatory gardening—in which appear no failures, no destructive bugs and bothers, be it noted—reading as well as observation will help. There are good garden books to suggest, and all the magazines that are worth while now have discovered the garden. To me, the frank acceptance in Arts & Decoration of the place the garden has in art and for true

(Continued on page 70)





Top, left—Lilac President Grévy, a luxuriant double variety of the popular lilac. In planning your garden, these hardy shrubs should be given a prominent place preferably in the borders

Left—There is probably no shrub more delicately beautiful in bloom than the Philadelphus, or "Mock Orange." The fragrant blossoms of the Conquete variety appear in late spring

Top—White Chrysanthemum Oeonto, a popular and sturdy double variety, suitable for either borders or cutting. Mums should be selected now and planted anytime in the spring

Above—Many gardeners prefer the old-fashioned single varieties of lilacs to the many-petalled "double" flowers. This is the gracefully branched Jules Simon, with large and distinct blooms



Modern Swedish Note in New York Apartment

This Suite of Rooms in the New Waldorf-Astoria Is Entirely Modernistic and Done with a Swedish Flavor in Its Simplicity of Form and Richness of Color

CARL MALMSTEN, Architect



ABOVE—The living room is delightfully furnished in half-polished, dull-grained elm with a marquetry of rose-wood, birch and other woods. The settee is covered with a hand-woven art fabric. Engraved Swedish pewter is used decoratively

LEFT—There are five bedrooms in this suite, in which the detail in decoration is carried out in different woods. Each bedroom connects with a smaller room furnished with console and dressing table

ABOVE right—The dining room is rectangular in shape. The furniture is done with a beautiful red and greyish blue enamel which gives the atmosphere of a Swedish country estate. There is a fine hand-knitted carpet on the floor

RIGHT—This beautiful bedroom is interestingly furnished in greyish white enamel. The effect is modernistic and sculptural. The upholstery is in striped modernistic material and the gay rug is hand-woven



Furniture from the Nordiska Kompaniet

PHOTOGRAPHS BY DEMAREST



Enchanted Dalmatia

This Mediaeval Landscape Holds Memories of Crusaders, Venetian Argosies, Pirates, and All the Rich Romance of Eastern Europe, Set Against a Background of Beauty

By HAROLD DONALD EBERLEIN



Old Franciscan monastery on the Island of Lesina on the sea. The campanile, finished about 1480, is the newest part of the building



Old gateways in the walls of Diocletian's Palace at Spalato with Lion of St. Mark, carved, a familiar badge of Venetian supremacy

THE Dalmatian coast is a veritable paradise for a yachting or a motor-boating holiday. It is equally a paradise for those who prefer to reach its rugged, hilly islands by the various lines of local coasting steamers connecting with Venice, Trieste or Brindisi. Besides, there is a good air service between Venice and Zara. The enchantment of Dalmatia is too subtle to define; you must feel it to know what it is like. It holds vivid memories of Crusaders, Venetian argosies, pirates and all the rich mediæval romance of Eastern Europe all set in the dreamy beauty that envelopes land and sea; for the rest, you must taste it to understand at all. And the sheer beauty everywhere is enough to send artists into a chronic frenzy of delight.

You speak of the Dalmatian *coast* advisedly, for Dalmatia is all coast—that long narrow strip on the eastern side of the Adriatic completely shut off from the Balkan hinterland by the savage mountain wall of the Velebit and the Dinaric Alps. Between the shore and the foot of this wild mountain barrier the flat or undulating coastal strip is often less than a mile wide and rarely as much as five. Off shore the land is fringed by hundreds of rocky, almost mountainous islands, big and little, bathed in a sapphire sea and shimmering with opalescent lights.

The little cities of Dalmatia—Zara, Sebenico, Traü, Spalato, Lesina, Curzola, Ragusa—are a source of never-failing fascination; their interest is thoroughly varied for no two of them are alike. No larger, most of them, than fair-sized towns, these citylets are quite self-sufficient and sophisticated and equipped with all the accessories of modern comfort you would expect to find in any metropolis. All this, mark you, in the sharpest contrast to the countryside, which is primitive to the last degree. The explanation is, of course, that the towns are, as they have always been, thoroughly Italian in population and characteristics; the countryside is, as it has always been, altogether Croatian in population and characteristics.

There are good hotels in all the Dalmatian towns where you can be quite comfortable and can be certain of finding good fare—good food such as you would find in other Italian cities, if you do not care to experiment with the local delicacies of Dalmatia. Of course, if you fancy adventures in food, you can have plenty of excitement. For instance, you might try fish eyes. This sounds quite terrifying or revolting, but the actuality is not half so bad as it sounds. As a matter of fact, fish eyes are really good if properly prepared. To reassure you, it must be said that you don't attempt to eat the watch crystal part of the eye that woggles at you; what you do eat is the large anterior muscle that has about the consistency of marrow and a subtle anchovy flavor. Another delicacy worth trying is rice dressed with the fluid the cuttlefish throws out to hide its retreat from enemies; it looks as though it had been mixed with shoe-blacking, to be sure, but the flavor makes up for the shortcoming in color. Again, the Dalmatian *caragoi* or sea snails grilled in their shells, though not so large or so tender as the Burgundian *escargots,* are nevertheless toothsome morsels. Octopus, of course, is always to be had, but



Part of the town of Lesina, with castle on the rocky hill, fortress built by the Venetian Republic to keep the Turks out of Europe



The "Orseolo," the yacht with auxiliary motor, in which the writer made his expedition down the Dalmatian coast. When cruising, it is always possible at night to anchor in one of the numerous coves that indent the coast, and these coves invariably afford excellent swimming and fishing

there are so many ways of serving it and it is so well known that there is no need to describe it.

In respect of liquid fare, Dalmatia offers characteristics as marked as in local specialties to eat. No liqueurs could be more delicious than the maraschino cordial and the cherry brandy that are both made at Zara from the Marasco cherries that grow abundantly in the neighborhood. Then, there are all sorts of highly individual cordials made at the different old monasteries, to say nothing of sundry native wines which you can see the peasants carrying in goatskin wine bottles at vintage time. These wines and cordials have a distinctive quality altogether their own, and to drink them where they are made invests them with a glamor and a flavor more than merely imaginary. Think, for instance, of sitting at a stone table beneath the shade of a gigantic cypress in the garden of an ancient Franciscan monastery at Lesina, the sun-bathed borders blazing with semi-tropical blooms, beyond the low wall the sea like a great sapphire set with rocky islets; and think of having an old *frate* bring out a decanter of nameless and precious liqueur made at the monastery, fill your glasses and then sit smoking a cigarette and chatting with you!

But your recollections of Zara will by no means be confined to maraschino and cherry brandy, no matter how Bacchic your tastes may be. After all, they are only pleasant incidents like the excellent and absurdly cheap cigarettes. But what imparts lasting charm and imprints indelible memories is the town itself with all its visible memorials of old Venetian culture and elegance; besides these, there is the colorful and varied life of the place as a source of never-ending interest. On market days the streets and the market place are gay with the kaleidoscopic costumes of the Croatian peasants who throng in from the neighboring islands and the country round about; on other days, too, they are fairly numerous in Zara as their occasions bring them to the town. Those from the adjacent mainland come in little rough carts of the most primitive structure, others come on donkeys and perch on top of the great wicker paniers full of farm produce, while some trudge along on foot carrying packs on their backs or heads; those from the nearby islands come in big clumsy *barche* which they usually row with long oars, the painted lateen sails furled and the spars hanging aslant the masts, unless there is a long journey to go or unless there is a good stiff breeze. With their masts and slanting spars, these *barche* make a brave show at their landing place by the city wall. When the sturdy peasants stand to the oars—the heads of non-rowers sitting on benches just peeping above the gunwale—they sometimes sing a chant almost identical with the Volga boat song.

Both men and women wear clothes that fascinate the eye by their bright color and the intricate patterns that make you realize the nearness of the Balkan countries. The men wear little red or orange caps embroidered with black silk and the women have on their heads and over their bosoms scarlet or yellow kerchiefs printed with small polychrome flowers. But the adornment does not end there. There are the waistcoats of the men, worked in silk or cotton with minute geometrical devices; woven woolen belts of every conceivable hue and design, the ends usually finished with a long fringe hanging down at the side; and leggings no less ornate in polychrome decoration. The female of the species is no less splendid in her plumage than the male. In sharp contrast to the white or dark blue bodices and full-gathered dark blue skirts of the women, and rivaling the gorgeousness of their head and neck kerchiefs, are their wool-embroidered square-cut aprons or *grembiali* on which it is a point of pride to lavish the utmost pains of deft stitchery. Besides these arresting Croatians you will see in the streets smartly-uniformed Italian officers, plumed Bersaglieri, cheerful, smiling Italian peasants, and well-dressed citizens sauntering along or sitting in the *cafés*.

The churches are filled with priceless treasures of painting and sculpture and now and again the mellow-toned bells fling their sound far over the waters of the Adriatic; in Dalmatia the *angelus* lets loose a veritable orgy of bell-ringing thrice a day. The church plays an exceptionally important part in the lives of the people and the churches are more constantly in use than even in Italy and France. Fancy going into the Cathedral early

(Continued on page 82)



Cathedral at Sebenico. North door, opening into the Piazza del Duomo, called "Adam and Eve" door, is famous for its sculpture



Small stucco house on the hill at Curzola. The roofs of the smaller houses are covered with red tiles with stairway and trim of stone



Old Venetian palace in Sebenico, now used as the Royal Italian Consulate. Steps at each end are the beginnings of narrow streets that climb the mountain which towers behind the palace



West front of the Cathedral at Zara, 5th Century. Characteristic Dalmatian church notable for its arcaded front and rich sculpture



Dignity Without Formality in a Colonial Home

William F. Dominick, Architect

PHOTOGRAPHS BY GOTTSCHO

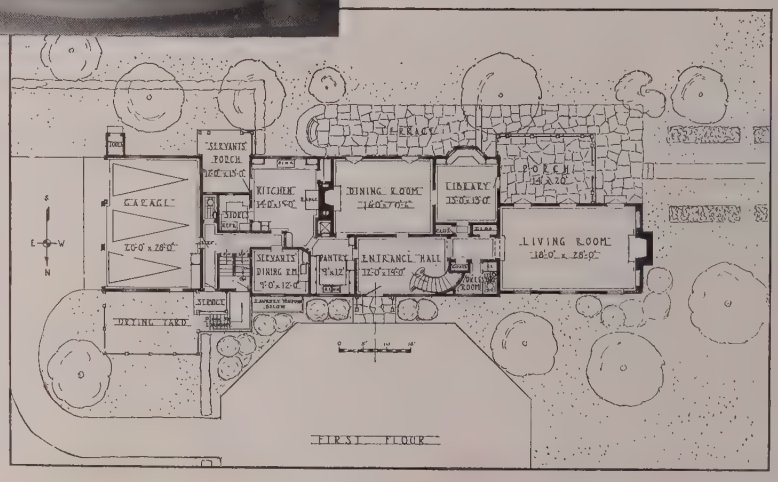


This Long Island Home of Mr. and Mrs. A. Clarke Bedford Has Two Balancing Wings, Each Treated Differently in Design with the Central Portion Effectively Breaking the Symmetry

ABOVE is the garden side of the Clarke home with white clapboards and green blinds. In the central portion, the dining room opens on the terrace through two French windows. The service portion and garage are in the wing to the left. In the right wing is the living room with its enclosed porch. The owner's suite is above the living room

IN the entrance hall the circular Colonial stairs start up free from the wainscotted walls and wind up over a short arched corridor leading into the living room and also giving access to the library on the left and the dressing room and coat room on the right

THERE could be no "rear" to this house; the main entrance is at the north and the living terrace and family porch are on the south, the owners as well as chauffeur use the garage in the east wing. So the clothes-drying yard and service entrance are screened by a Colonial lattice fence and planted on the entrance side as is the servants' porch conveniently located on the terrace side



THE small library adjoining the dining room and opening into the enclosed porch south of the living room is paneled in soft brown waxed pine in Early Colonial design. The bookcases are recessed in the paneling; the bay with its windowseat looks out to the south. The furniture is antique and all of mellowed old pine



IN the living room the fireplace is flush with the end wall and framed with black marble within a simple Colonial wood mantel. It is flanked each side with recessed bookcases in the heads of which are set a canopy design carved in wood and carried out also in the cornice boxes. They are painted to blend with the flowered cretonne curtains of mahogany-colored background. The walls are a soft stippled yellow, the trim and cornice are enriched with deeper ivory yellow

(Continued on page 86)



The Work of Contemporary American Artists

This Unusual Variety of Fine Ceramics Is One of the First Exhibitions of this Sort That New York Has Seen

Courtesy of W. & J. Sloane



ABOVE—Madonna and Child in white glaze by Viktor Schrenkengost



RIGHT—Colt in blue crackle glass by Viktor Schrenkengost



RIGHT—Faun in black, tan, and blue-green, by Russell Barnett Aitken

BELOW right—Negro woman with chickens, by W. I. Anderson, Shearwater Pottery



BELOW—Falling Horse and Rider, white and brown crackle, by Cowan Potters, Inc.



Broadway To Date

The Passing Show, Flattered, Flayed and Fumbled

By BENJAMIN DeCASSERES



Ethel Merman, who is the singing star of George White's "Scandals," which is now playing at the Apollo Theatre



Dorothy Gish in "Streets of New York," Dion Boucicault's melodrama, which is the first production of Lawrence Langner's New York Repertory Company, at the 48th Street Theatre



Lillian Roth, who has the principal feminine lead in Earl Carroll's "Vanities," at the new Earl Carroll Theatre

GEORGE WHITE'S "SCANDALS"

THIS is the solidest meal of musical comedy that I have dined on in many years. It knocks out all other revues seen hereabout in humor, music, beauty, pep, speed and showmanship. The eleventh edition of "The Scandals" is not only the best of the series but is likely to remain a classic of its kind.

The humor in the sketches, most of which were written by George White, Lew Brown and Irving Caesar, simply breaks your back, due mainly to the antics, the quips and the high caricatural artistry of Willie Howard. He literally stops the show. Nothing funnier in years than this man.

The Gale Quadruplets are four of the prettiest, neatest song-and-dance birds that Mother Eve ever gave us. They are a full meal.

Ray Bolger is a dancing comedian who breaks away from the tiresome clichés of the stage and infuses a rhythm both old style and new into his clogging and tapping.

The best thing Rudy Vallée did was a remarkable imitation of Maurice Chevalier. Rudy is not much on singing and he is kind of wooden in his stage presence. But he *has* charm—and the ladies shriek for him.

Ethel Merman and Everett Marshall have voices that keep the show hopping along at airplane speed.

There isn't a dull act or dull moment in "The Scandals," the settings by Joseph Urban are an eyeful, and "Life Is Like a Bowl of Cherries," sung by Ethel Merman and chorus, will become the rage, I wager.

Here are entertainment *and* brains!

"CLOUDY WITH SHOWERS"

Floyd Dell and Thomas Mitchell landed the first hit of the season with "Cloudy with Showers." It is a farce-comedy that contains a shrewd and brilliant dialogue, a racy sex background, is sound in wind and limb in construction, and keeps up a sustained and amused interest (with here and there great explosions of riotous laughter to the very end).

The first act is one of the cleverest and most perfect first acts of an American light comedy I have seen in years: a young professor, womanshy, in a girls' college, verbally fencing with his most intellectual and impressionable pupil on a sex thesis, with the other girls sitting—and listening—in. The character of the professor and the girl are full of vitality and humanly recognizable. Played by Thomas Mitchell and Rachel Hartzell, they nudge the funnybone to constant titters.

The second act is a bedroom in a roadhouse during a storm where the shy professor and the girl (who is also without "experience") take refuge. Another corking act. Original Sin triumphs with laughter. There is, incidentally, a hold-up which works out uproariously. The last act sags a little; but the prof. and the girl get back home, no one the wiser, and they have "both been made man and woman." A civilized com-

(Cont. on page 72)





Center—Chrystal Herne, in "Ladies of Creation," a new comedy now playing at the Cort Theatre

Left—Albertina Rasch ballet dancers in the Ziegfeld "Follies" now at the Ziegfeld Theatre

If You Are Building a Tudor House—

Sketches and Article by RALPH F. ROBERTSON



You Will Find the Drawings of this Architectural Period Authentic in Every Detail, Relating the Exterior to the Interior Furnishings

AS WE think of Tudor times, our thoughts are carried along colorful and stirring pages of English history and we see the changing order of things through interchange of the ever-growing accumulation of knowledge and the scattering of it through wider circles.

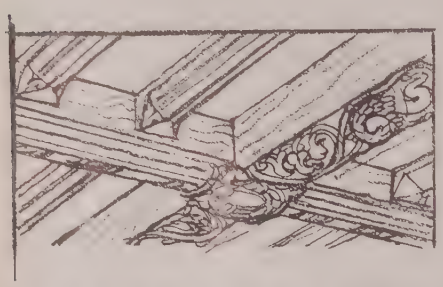
From the time of the first of the Tudors, Henry VII, 1485-1509, the house had ceased being an armed fortress and had become more of a livable home. The family was being drawn into a more intimate circle with added provisions for their privacy and comfort. With the additional rooms, the great central hall was becoming less necessary and we notice as years passed, it becomes less and less important in planning.

The Gothic architecture that so slowly developed from the thirteenth century into the crowning glory of the masons' art exhibited in the fan tracery to be seen in Henry VII chapel at Westminster Abbey (which was started in 1503) had reached its limit and was ready to absorb the wide-spreading influence of the Renaissance.

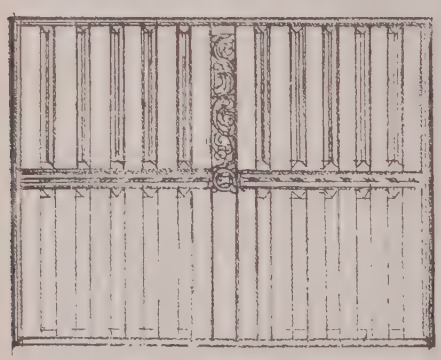
Old superstitions were being swept away by new knowledge revealing their falsity, and as men were tempted to sail out of sight of the known coast lines, new worlds were opened to the adventurer.

During the reign of Henry VIII, 1509-1547, England broke away from the Papal power of

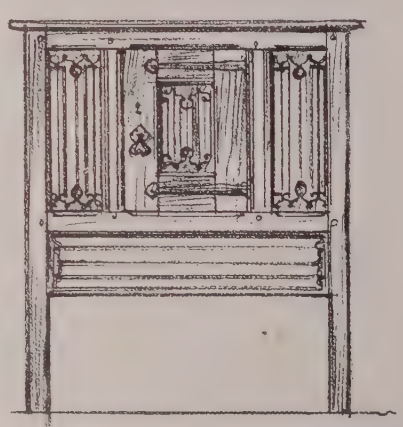
Above—The terrace façade of Woodsome Hall, a Yorkshire house built at the end of the 16th Century. The plan is four-square, with the house constructed around a fountain court



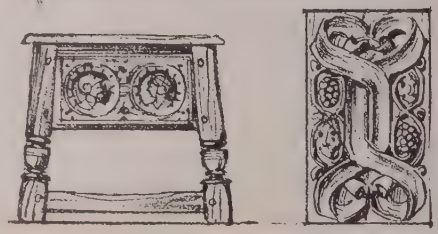
Left—A fine example of a carved beam ceiling from the Marquis of Granby Inn, Essex, England—date about 1520. This shows the transition between Gothic and Renaissance



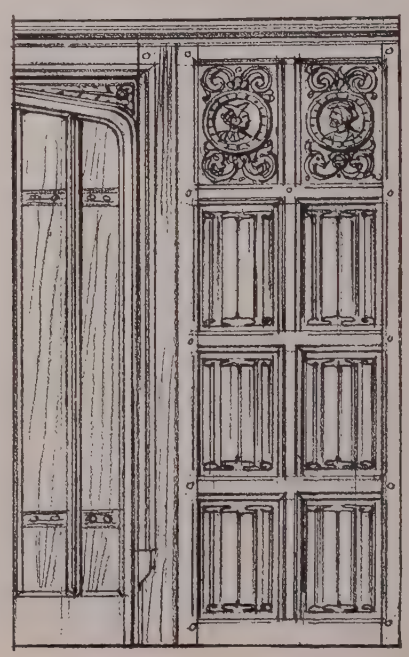
Right— An Ambry (cupboard), top, showing early linen-fold paneling as used in woodwork at the end of the 15th Century



Right, bottom—A panel with ribbon motif and typical vine detail of English Gothic. A vast number of panels were so carved



Extreme right—Linen-fold paneling showing French Renaissance influence, with more ornate panels at top—date about 1535



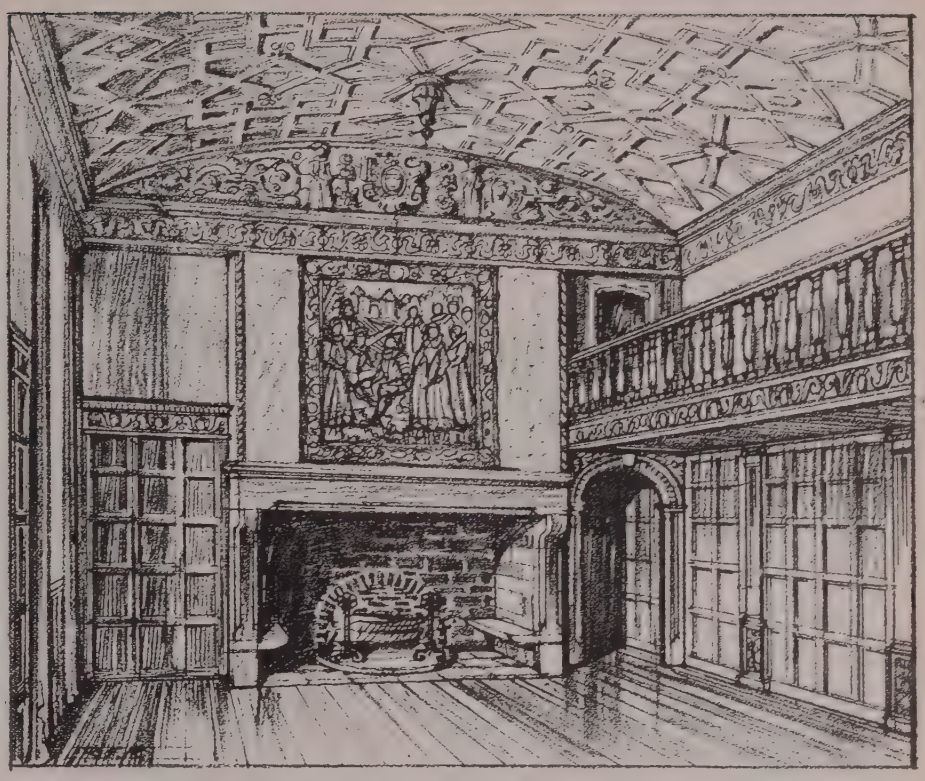
Rome. In 1534 Henry finally became the supreme power over the Church of England, resulting in the disbanding of the then existing powerful church establishments, the confiscation of their great properties, causing the scattering of monks and priests with their fund of knowledge into wider circles, together with the distribution of their accumulated wealth into new hands. Much of this was diverted to Henry's coffers and lavish gifts of land and place were bestowed on favored courtiers.

The foundation of great fortunes was being laid by the rising merchant class. The farmer was growing into an independent land owner with added wealth for his labors. All of these causes gave impetus to larger and better buildings. One or two examples such as Hampton Court, Compton Wynyates and Hengrave Hall show excellent work of this period.

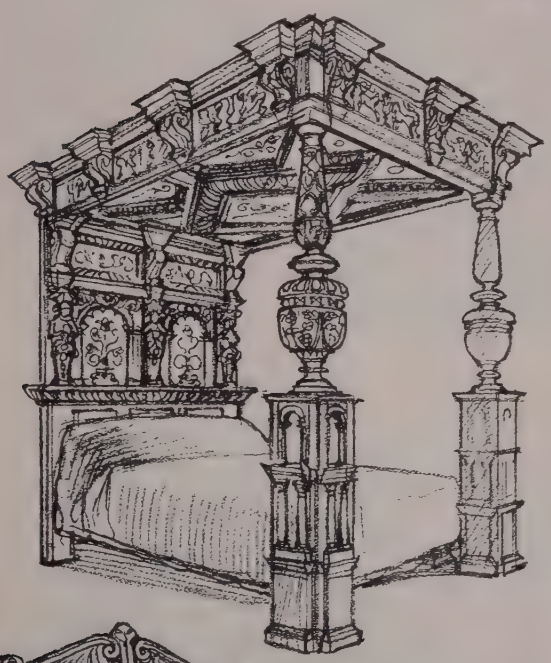
In 1547 Edward VI, the son of Henry VIII and of Jane Seymour, came to the throne, a delicate lad of ten years, placing England under Protectorate rule of various factions during his short reign of six and one half years.

When Mary Tudor, daughter of Henry VIII and of Catherine of Aragon, succeeded to the throne in 1553, she with the

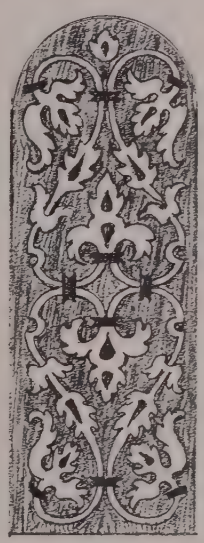
(Continued on page 74)



Above—An interior illustrating work executed at Woodsome Hall and combining Tudor details from other houses built during the same period



Extreme left—A fine example of an Elizabethan Tester bed, with carved and inlaid work, showing decided Italian influence—date about 1585

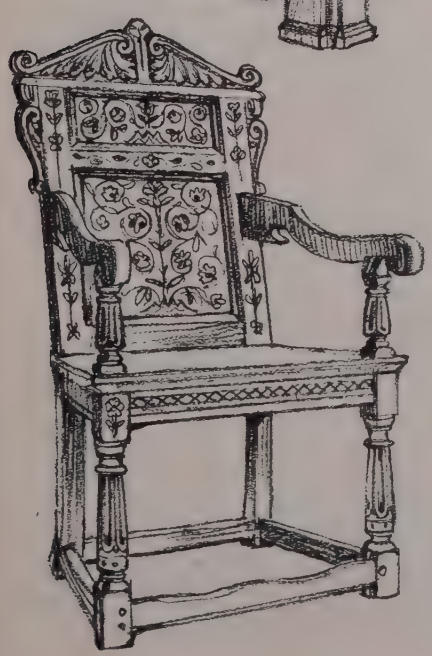


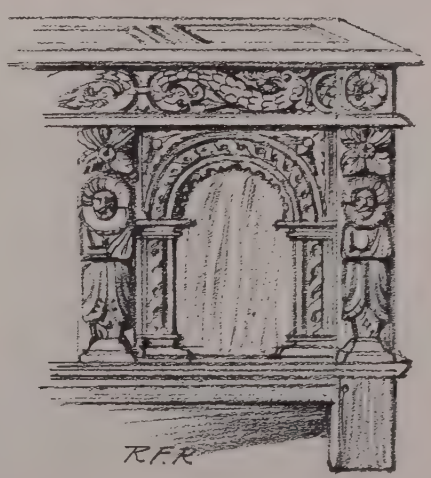
Center—An inlaid panel from Sizergh Castle showing a strong Eastern influence possibly inspired by a lovely rug or tile from Persia





Above—An embroidered glove of Queen Elizabeth and an embroidered band from the costume of Holbein's familiar portrait of Henry VIII





At the left are a carved chest with figures showing in Elizabethan costume—date about 1585. An inlaid panel back arm chair—dates 1600

Two Period Rooms in Interesting Contrast

The Fine Craftsmanship in the Making of Modern Furniture Is Shown to an Unusual Degree in these Two Rooms in French and English Styles

Rooms and furniture designed by Elsie de Wolfe



IN the Louis XV room, brown and green tones predominate, with a note of blue. The Rodney sofa is covered with small bouquets of cream and rose and the comfortable arm chairs have slip covers of brown taffeta. There is a Louis XV bench and an interesting marble mantel in soft tones of brown. Furniture for both rooms made by S. Karpen and Bros.



THE English living room is done in tones of cream and green. The walls are walnut paneled and there is a Knole sofa with drop ends and delightful chairs covered with cream and green striped material. The carpet is tête-de-nègre with a design of rose flowers and the sofa near the book cases is covered with rich amber herringbone satin



Building for Enduring Beauty

The Plumbing and Electrical Installations are Most Important in the Mechanical Side of the Home

By JOHN TAYLOR BOYD, Jr.

NO part of the house has seen more striking progress in living standards than the mechanical installations and equipment. For fifty years or more there has been nc gain in spaciousness and variety of rooms, but instead an actual retrogression. Where are the huge rooms, the reception rooms, the dens, the billiard rooms of an older day?

On the other hand, never were the mechanical installations so extensive or so complete in details as at the present time. One cannot say that the mechanical demands have taken up space that formerly went for other uses. Kitchens and bathrooms are more compact than ever, and there are no more of them in the house—except possibly for an extra bathroom or two. The fact is that the shrinkage in space in the home is due chiefly to the higher cost of land and construction and the higher cost of operating a home. In the higher cost of construction the increasing expense of the mechanical installations is an important factor. The balancing of the proportionate costs of the mechanical and non-mechanical sides of the house should be borne in mind in order to avoid a conflict of interest in planning a house. One finds difficulty in deciding between the extent and degree of mechanical complexity on the one hand, and the desire for spaciousness and elaboration in the remaining portions of the home on the other.

Furthermore, the question of the mechanical installations is likely in the future to grow greater rather than less. The mechanical side of the home is making far greater strides than any other, and an architect would hardly care to predict where or when this progress will end. Are we not now only beginning the electrical age, as far as the "electrical home" is concerned? Is not heating, with many new developments under way, and also air conditioning and humidifying, on the verge of revealing to us new wonders of comfort, convenience and healthfulness? Is not the fuel problem receiving attention as never before?

The older fuels, like coal and gas, are being supplemented by fuel oil, and possibly also to a greater degree, by electricity, as the utility companies gradually reduce their rates, and as electrical equipment is brought to a higher degree of perfection. Gas is used for refrigeration, and fuel gas is bottled for use in those country houses which are not supplied by gas mains. These varied uses of fuels and prime movers cut across the old rigid classification of the mechanical side of the house into heating, plumbing and electrical installations. If this trend continues, may we not have homes operated almost entirely by electricity? Going further, is it not possible to standardize our already well-standardized bathroom, pantry, kitchen and laundry into a few "popular" models, for different sizes and duties, similar to the range in automobiles, with the result that we shall achieve an economy, efficiency and variety of household operations that is not yet quite possible under our handicraft system of building construction, which assembles many parts of equipment on the job in an expensive and complicated series of operations. Certainly, it should be easy to design, to fabricate and assemble bathrooms and kitchens, if not entire, at least manufactured in one or two sections, and transport them to the site, there to be quickly set in place and coupled up to the piping. The growing



Above—The bathroom offers a new opportunity for color and decoration. Veined marble surrounds the fixtures, mural decoration of waterfowl and bay scenes, attraction of glass mirrors add much to the effect. Elsie Sloan Farley, decorator

Right—The effects of lighting are outstanding in contemporary decoration, especially when reflected in a mirror and in polished marble and metal. Much charm and variety are gained in these modern lights. Courtesy Walter W. Kantack & Co.



Right—This bathroom is beautifully decorated with tile wainscoted walls, Belgian black and gold marble lavatory supported on glass legs, with rubber tile flooring to match, and large surfaces of wall mirrors. The fittings of glass and white metal are convenient and appropriate, providing accents in the general effect. Holden, McLaughlin Associates, architects

trend toward built-in cabinets and other furniture and equipment, of which the kitchenette—combining tiny sink, refrigerator, stove, dresser and cupboard in one unit—is an illustration, points the way to interesting possibilities of this nature.

The design of the mechanical installations and equipment becomes an interesting and complicated study. It is one which the average American, with his mechanical bent, welcomes with keenest delight. The danger is that one be carried too far in one's enthusiasm and thus lose sight of the other essential sides of the home. In undertaking the study of the mechanical side, the prospective home owner may do well, I think, to follow the same policy that I have advocated in previous articles of this series, in regard to the other phases of the design of the home. That is, to prepare, in consultation with the architect, a careful list of essentials and minimum requirements, and then add another list of "things that one would like to have." The first list, the essentials, is likely to remain fairly constant, whereas the second will probably fluctuate greatly, with a marked tendency to shrink.



This French fixture is a lovely decoration, exquisite in its rich form and finely modeled metal surfaces. Courtesy Bagués Inc.

The plumbing is perhaps the most important of the three main installations. That is because it is the most expensive installation and is also the most standardized. The plumbing system now has less variation than either the electrical or heating systems, in view of the new vistas that these have begun to open up for us in the last few years. One must have a kitchen, and in addition possibly a pantry, laundry and a ground floor toilet room, as the case may be; and there is a certain minimum number of bathrooms that one cannot well get along without. The method of heating the water is then decided, and the general extent of the system is mapped out. The rest is largely a matter of decisions on details.

And how many details there are to decide in the plumbing! The method of heating the water, or of piping the cold water into the house from spring or from well if there is no municipal main to be tapped; the character of the piping, the insulation of the piping; and finally that crucial matter—the selection of the fixtures and bathroom fittings—these must all be carefully worked out.

The first problem in the plumbing is the source of supply, of both hot and cold water. If the house is supplied by water mains in the street, there is usually no difficulty: the main object is to make sure that the pressure in the main is adequate to operate the fixtures, and that it is not subject to extreme variations. In certain districts, the water is high in alkali content or in some other mineral, and causes excessive rusting or deterioration in the plumbing system. This introduces another factor in the choice of piping, depending largely upon the special nature of the case.

The cases where one must obtain one's own supply from well, spring, river, brook or lake are not often particularly difficult, but generally they require the greatest care to ensure the purity and quality of the water and the dependability of the supply. A gravity system, carefully installed, is of course most satisfactory; but a motor-driven supply, delivering the water to either a gravity tank or to a pressure tank, for distribution to the fixtures, can also be extremely serviceable. Nor need it require too much attention, since this form of installation has been well standardized and made comparatively fool-proof. Usually an electrically driven motor pump or a gasoline pump is employed.

The method of heating the water next requires attention. Where an independent heater is used, the fuel may be coal, petroleum or gas. Until recent years, it was thought that the independent heater gave best results in the long run, notwithstanding the extra trouble of firing it if coal were the fuel. Now, however, ingenious improvements have facilitated the combining of the heating hot water with the heating of the house.

One arrangement of this kind uses a single petroleum burner to heat both the heating boiler and the hot water. A coil is attached to the heating boiler, which heats the hot water. The burner is controlled by a throwover switch that cuts out the heating of the boiler in the warm months and, at the same time, throttles down the burner for heating the hot water when the furnace is not in use. Two thermostats are part of this installation—one for the heating system to control the temperature of the house, the other to keep the hot water hot. In the last four or five years there has also been developed a "tri-plex" heater which serves the heating system, heats the water and incinerates the garbage. Such combination of installations into a single unit, particularly where burners are eliminated, is of course a step in the right direction—away from the excessive complexity of our mechanical installations.

With independent gas or oil heaters, thermostatic control is easy, making them almost automatic. Coal, on the other hand, is a fuel that is not so easily controlled, unless one uses an automatic stoker device. This observation holds for the heating boiler as well. It does not mean that thermostatic control is out of the question for coal boilers. A certain control of the draught is practicable, thus aiding in maintaining a fairly even temperature; and also the automatic stimulation of the fire early in the morning, after it has been some-

(Continued on page 76)



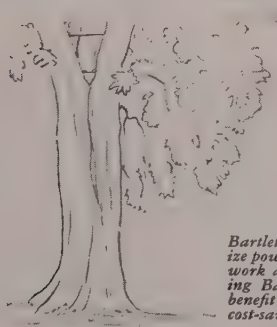
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For the past four years the 147 trees on the beautiful estate of Mrs. Ernest A. Smith, Rumson Road, Rumson, N. J., have had the benefit of Bartlett scientific care. In 1928 we pruned and fed every tree on the estate, cable-braced the weakest crotches and limbs, did necessary cavity work, dormant-sprayed the spruces and leaf-sprayed the apple and elm trees.

In 1929 we again fed every tree with Bartlett Green Tree Food, removed all dead wood, and applied dormant and leaf spray as indicated.

In 1930 we dormant-sprayed all trees and summer-sprayed the majority, as well as cable-bracing where necessary. We removed certain trees to allow for development of better specimens.

This year we dormant-sprayed apple, elm and fruit trees; fed the larger and mature trees, pruned where necessary, and summer-sprayed where conditions indicated need. We also installed Bartlett Lightning Protection on six specimen trees, protecting the key trees on the estate.

The average cost per tree for this broad, complete program has been $4.77 per tree, per year. As to the results, the accompanying letter is ample testimony. Whether your trees are few or many, Bartlett can give them the benefit of a rounded, laboratory-directed program at a cost most satisfactory when measured in present results and future health and increased beauty.

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July 3, 1931

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It affords me pleasure to express my complete satisfaction with the work the Bartlett Company have done for me.

Very truly yours,

Daisy B. (Mrs. Ernest A.) Smith



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A Lighter Note in Modern Wall Coverings

Interesting Designs for Washable and Fadeless Wall Coverings. The Colors Are Exquisite and Subtly Combined. Designs by Professor Breuhaus

RIGHT—This charming modern room has wall coverings in the modern spirit. The furniture is pear wood, the chair is in coral leather, the bed in oyster white. Donald Deskey, decorator

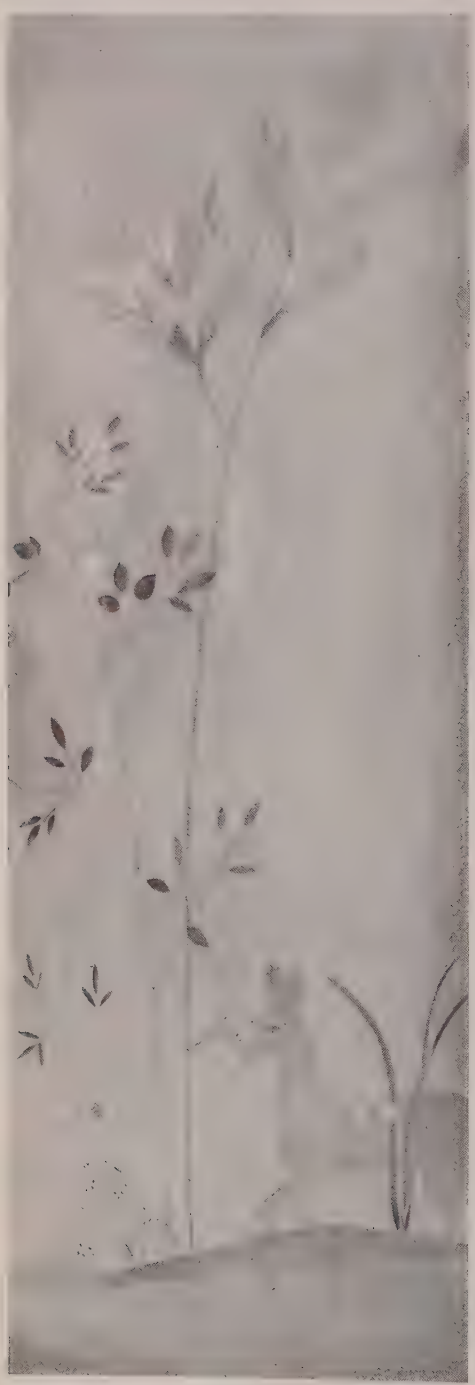
BELOW—This delightful panel, one of a set of six comprising the "Gazelle Land" scenes, suggests a delicately designed old French pattern, yet is novel and quite modern in idea

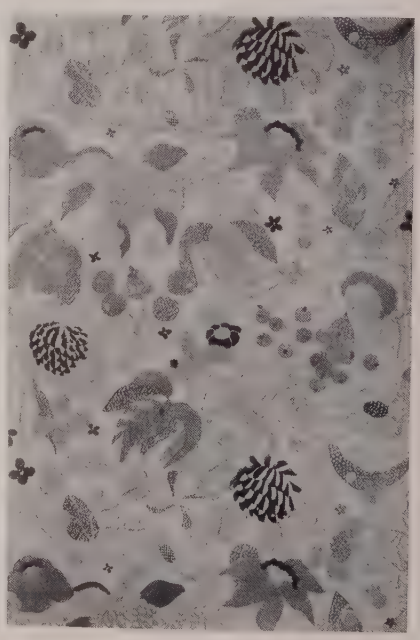
BELOW, center—An attractive pattern rather elaborately designed and printed in exquisite shades of peach and pale rose and maize color with a hint of greenish blue. This is repeated in tones of green and blue with rose

BELOW, right—A delightful covering in pale yellow, white and delicate blue. The color note is arresting and yet soft enough to sink into its place as a delicate decorative background



Salubra Wall Coverings, Courtesy Frederic Blank & Co.

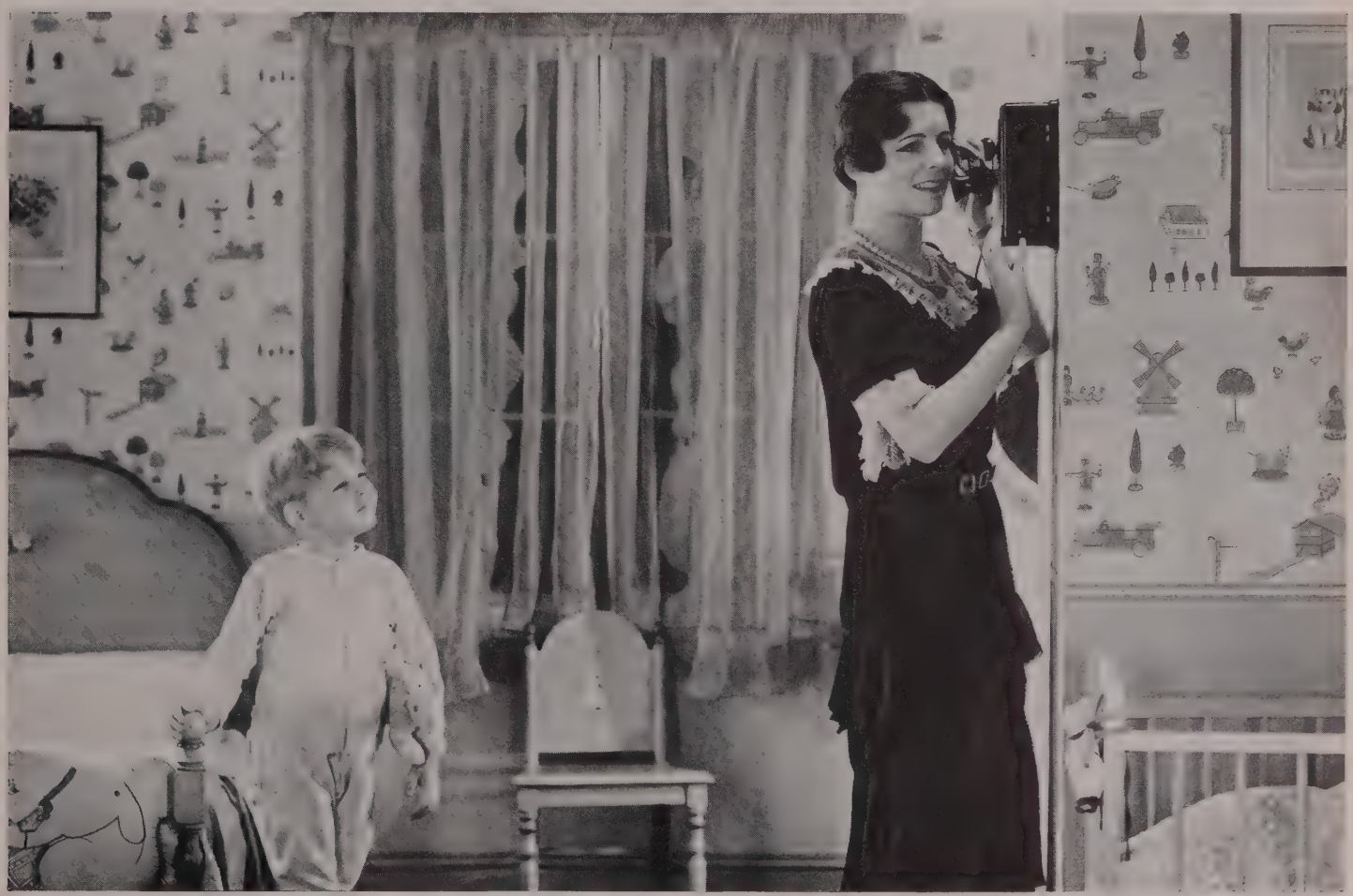






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When Junior reaches the active teens, give him the convenience of his own telephone in his own room.

As the children grow up, they'll quickly acquire interests and activities of their own. Then give them telephones in their own rooms. They'll be grateful for the convenience and privacy of individual telephones. They'll not need to disturb other members of the family and they'll widen their circle of friendship.

There are many types of telephone equipment available for your house or apartment. The local telephone company will gladly advise you on the arrangements best adapted to your individual requirements. Just call the Business Office.

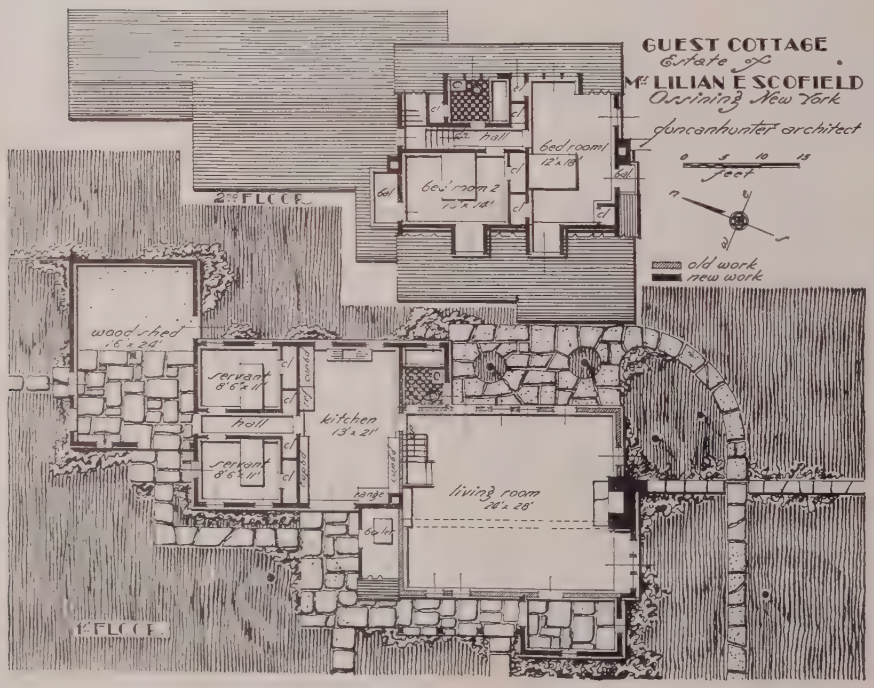


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This Comfortable but Unusual House for Guests on the Estate of Mrs. Lilian E. Scofield Was Made by Reconstructing a Well Built Old Barn



Duncanhunter, Architect

In this cottage, the nucleus consisted of a barn, the framework of which was in a condition to be easily restored. The exterior walls were covered with old boards and battens. The shingles were new but toned to meet the antique quality of the building. Planting is simple but decorative

The floor plans of this house are exceedingly interesting. A good sized living room gives onto a terrace through a hallway to the kitchen and servants' quarters on the first floor. The second floor has two bedrooms, a hallway, bath and lots of closets

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Autumn Tree Insects

Kind and Wicked Insects and What to Do About Them

By S. W. BROMLEY, M. Sc.
Assistant Entomologist, Bartlett Tree Research Laboratories

THERE is a vital relationship between trees and insects. Trees are the largest of living things, if we make a possible exception of certain gigantic seaweed growths. Trees reach their maximum growth in the form of the tall Australian Eucalyptus where the height of 470 feet has been recorded, or the huge redwoods and big trees of California, the tops of which are often 300 feet or more from the ground.

Insects are the most numerous of any of the groups of the animal kingdom, numbering about 600,000 known species and comprising 75 per cent of all species of animals. There is probably more living matter in the form of insects than in the form of all other animals combined.

It has been stated, indeed, that if all living insects could be placed on one side of a pair of gigantic balances, and all other animals on the other, the insect side would be the heavier of the two. It is not remarkable, therefore, that a certain percentage of this host of living creatures should be definitely associated with trees and affecting them in one way or another considerably.

Certain types of insects may exert a beneficial influence on trees, such as those which bring about the pollination of the flowers of the linden and various other trees. On the other hand, great numbers of insects feed on trees, attacking the leaves, the twigs, the branches, the trunk and even the roots, sparing, indeed, no portion so that insects may truly be considered as one of the most destructive factors with which the tree has to contend in its struggle for existence.

A healthy and vigorous tree is at all times of the year a thing of beauty. The bright reds and yellows of the autumn foliage have dulled and the woods have assumed a more sombre tone as the falling leaves betoken the coming of the period of long winter rest.

Among the nearly leafless trees there now stand out the evergreens, and we note with surprise the number of pines, hemlocks and other conifers which, during the summer, were obscured by the uniform green of the foliage.

With the falling leaves, however, have gone the hosts of leaf-eating insects which, during the height of the season, were assiduously devouring the foliage, injuring, of course, some trees more than others, but having in all cases produced a more profound effect on the health and vitality of the tree than that immediately evidenced by the loss of foliage.

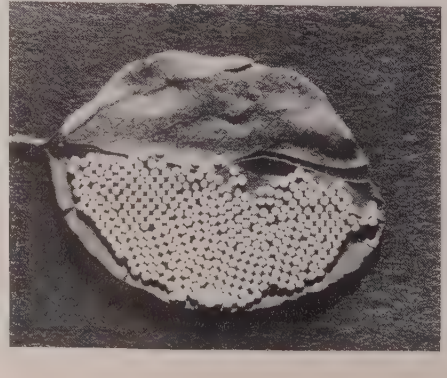
Most insects are now entering a dormant or resting condition, as are the trees themselves. Insects pass the winter in different stages but rarely in more than one stage. Some species pass this period in the egg, others as fully-grown insects. Some are only partly grown, while still others pass the winter the quiescent, foreboding cocoon period.



Above—Insectary at the Bartlett Tree Research Laboratories. Note the various types of containers for observing activity of damaging tree insects

Below—A group of insect eggs. "Some eggs are miniature pearls both in outline and iridescent color." (*Schizura*—Yellow-necked apple tree worm)

The strange transformation through which certain insects pass are always a source of wonder. Who has not marvelled at the symbolic development of a beautiful butterfly or moth from a cocoon spun by a caterpillar, which in appearance seemed an entirely distinct creature from the mature insect which it produced? These developments are continually going on in nature.



The caterpillar or larva, as it is known, is the period in the insect's existence when most of the feeding is done, and hence in the case of tree insects when the most damage to the tree results. At this time of the year, growth is arrested and the insect prepares to pass the winter, in one stage or another, depending on the species.

Insects are, of course, less in evidence at this time than they were during the warm summer months. One might say at first thought that they were practically absent, but such is not the case. They are present, hidden away in suitable shelters, for the most part inactive, but a careful search will reveal them if one is interested.

Probably the eggs of insects are the most difficult to find and represent the stage which is most often passed by unnoticed, but some insect eggs are among the most beautiful objects in nature when viewed under a lens. Some are miniature pearls both in outline and iridescent color, while others are marked with intricate, kaleidoscopic designs. Many are covered with a protective coating which renders them resistant to the cold.

A great many insects, such as the white-marked tussock moth, the gipsy moth, the tent caterpillar and the fall canker worm, pass the winter in the egg which, being a resting stage primarily, is better adapted to hibernation than any other except possibly the cocoon.

The cocoons of the promethea moth hanging from the leafless twigs of wild cherry and lilac are a common sight. Such insects as the large beautiful, pale green luna moth, the yellowish Io moth, in fact most of our large moths, hibernate in the pupal stage where they are protected from the cold by the tightly-woven silk cocoon.

Some insects winter as larvae and here there is usually some unique precaution for protection against the cold. The caterpillars of the brown-tail moth winter in finely woven webs drawn tightly over the old dried leaves on the twigs. Many of the boring insects winter as larvae inside the bark or the heartwood of the tree in which they are working.

Some insects winter even in the adult stage. Some of the most fragile-appearing in-

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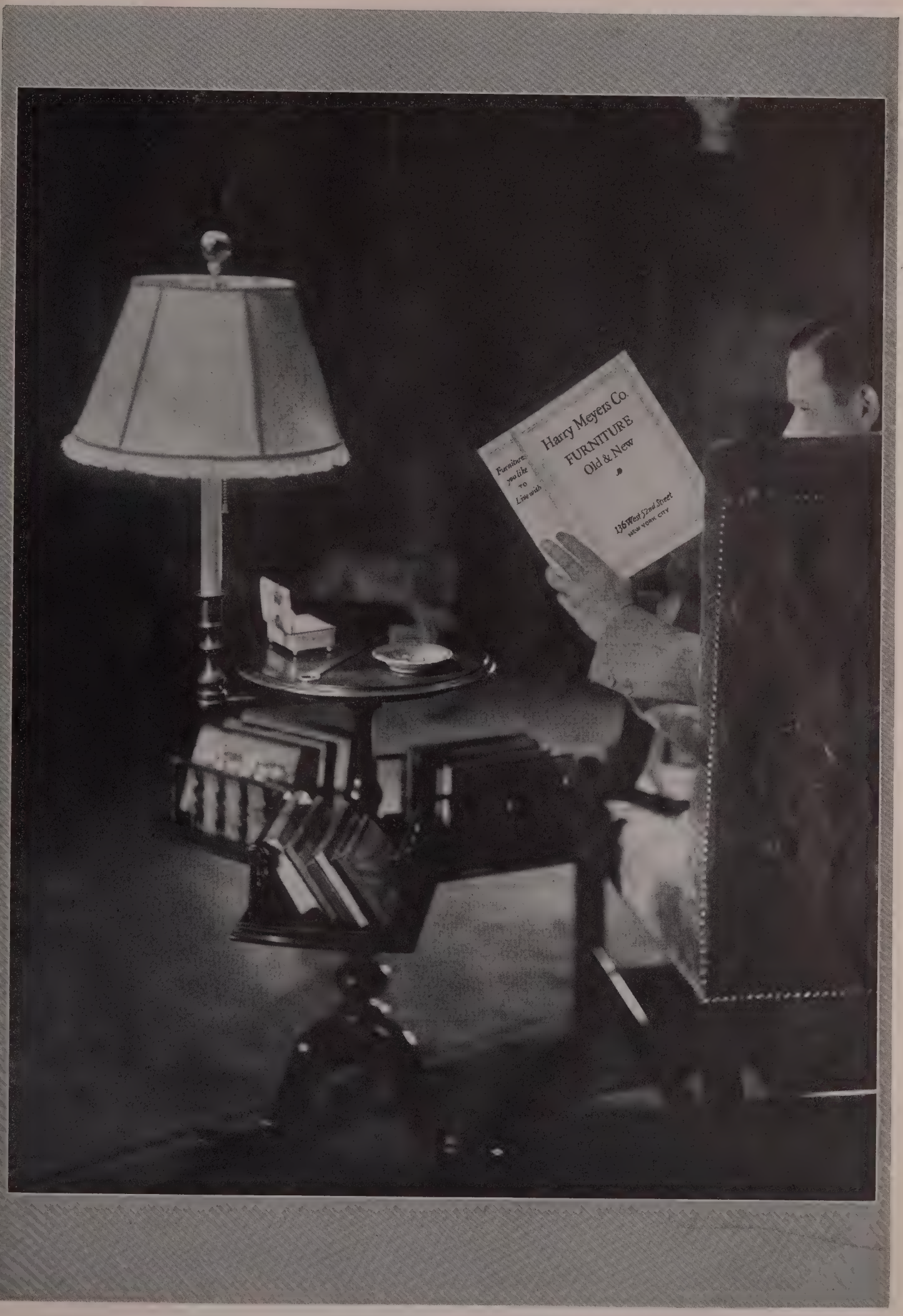
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sects are in reality the hardiest, being active far into the colder months. Some of the butterflies fall into this category. The mourning cloak butterfly, a rather large and beautiful butterfly with dark brown, yellow bordered wings, is the mature form of the large, black, red-marked, spiny caterpillar which last June fed on the leaves of the elm. The butterflies themselves are still to be seen on warm days flying in the leafless woods, finally seeking shelter in a hollow tree.

One of the belated insects of the dying year is the fall canker worm moth found on elm and other trees where the caterpillars feed on the foliage the succeeding spring.

At the present time or even later, the cold-defying, wingless females of this species ascend the trees and lay their eggs in regular masses on the bark.

After depositing the eggs the mature insects die, leaving the eggs to brave the wintry cold. Although exposed, the eggs are resistant and most of them live through to hatch the following spring.

The refreshing green of the conifers now contrasting with the leafless or nearly leafless deciduous trees, invites the eye. Now in the still, calm days of late autumn is the time for a stroll through the pine woods. A grove of old white pines is an inspiring sight. The straight, tall trunks like colonnades towering upward with an imperceptible taper to the crown of green at the top, give an impression of permanent strength.

For more than 200 summers, the sun has warmed their struggling crowns into upward growth, while the snows of more than 200 winters have blanketed their dormant roots.

Most of the trunks are single, but here at the edge of the grove is an old tree showing a division into two large trunks a short distance from the ground, a mute indication that two hundred years ago, even as now, the white pine weevil, the most destructive insect to young white pines, had been active.

The white pine weevil attacks the terminal shoot or leader of the young tree, killing it, with the result that the upward growth of the tree is continued by one or more of the side branches. Many young pine trees now show a browned, distorted, lifeless leader in which the weevils developed during the summer. The beetle itself is at present in the adult stage and is hidden away in some convenient shelter of fallen leaves or bark crevice for the winter, awaiting the spring.

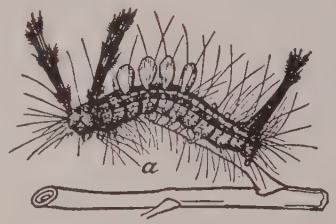


The bagworm is one of our most interesting leaf feeders. Each caterpillar constructs a bag or case of silken fibres, on the outside of which are attached pieces of handy vegetable debris. The female never leaves this comfortable home



The leopard moth is one of the larger, more destructive borers. It attacks a large number of trees and shrubs, producing irregular, blackened galleries and frequently causing the breakage of a great many of the smaller limbs of the trees

Fluttering through the woods late in the fall are to be seen, sometimes in abundance, fair sized, very pale brownish moths. These may be linden moths, closely related to the canker worms previously mentioned in this article. The linden moths have similar habits.



The larva of the White-Marked Tussock Moth. This insect winters in the egg

Here also it is only the males that are winged, the females being small, wingless, climbing creatures looking like anything but moths. The caterpillar, the 10-lined inch worm, occurs the following spring, feeding on the leaves of the linden, elm, and other trees, with the consequent ill results.

Without the leaves to obscure their presence, the abnormal swellings on twigs and branches caused by gall-forming insects stand out conspicuously. Here, as in the case of the boring insects living within the bark or the solid wood of the tree, are examples of insects utilizing the plant tissues in which they live for protection against the cold of winter. Inside many of these galls, the small grubs or in some cases nearly full grown insects are dormant.

Numbers of examples of gall-causing insects could be cited. The hackberry tree can usually be identified by the presence of a great number of bud galls appearing like small nodules along the twigs. These galls are the work of a small psyllid, or jumping plant louse, and within the gall may be found the small, orange-colored insects in the tiny compartments inside.

Gall-like growths on other trees are also conspicuous. The oaks are affected by more than their share of them. Rough, warty, gnarled galls are frequently abundant on the smaller branches of the red oak, and are caused by a species of gall wasp which lies dormant through the winter inside the gall ready to emerge in the early spring.

A cone-shaped gall on the twigs of the Norway spruce is caused by a small aphid or plant louse. Where abundant, these galls may deform what would otherwise be a vigorous and highly ornamental Norway spruce.

White ash is subject to a gall deformation caused by numbers of minute mites which attack the staminate flowers in the spring causing the development of irregular curled masses which remain on the tree during the winter.

A careful examination of the twigs of various trees at this time will frequently reveal the presence of the small inconspicuous, so-called scale insects.

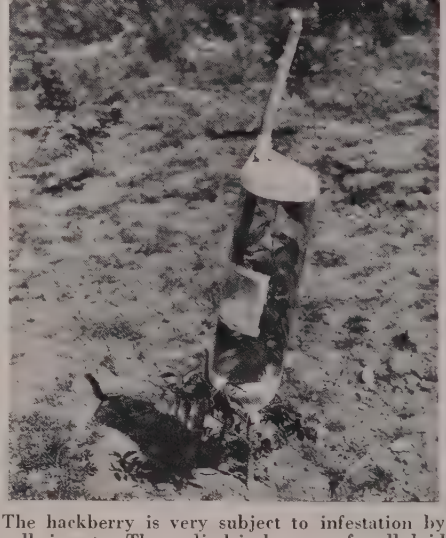
The scale insects form a large group, and are found on many different types of trees—some infesting the leaves, but most of them infesting the twigs or the smooth bark. Many harmonize with the bark and where only a few are present they are difficult to detect, resembling small scales of bark.

Where abundant, they may completely encrust the branch with a scaly coating. Only the very young insects move about and these are active only for a few days, for as soon as they find a suitable place they settle down, insert their beaks into the tree tissue and remain there for the rest of the period of their existence.

At this time of the year, they are dormant, passing the winter as partly grown insects or as eggs.

The oyster-shell scale, for instance, (so-called from the fact that it resembles in outline a miniature oystershell) passes the winter in the egg on the ash, elm, poplar, or any of the great variety of trees on which it may occur. The eggs, small delicate whitish objects, are to be found under the old, scaly coverings still adhering to the trees. On the other hand, the tulip tree scale winters as a partly grown insect, clinging tightly, unprotected, to the twigs and small branches of trees.

Other examples could be cited but one may readily realize that although insects are not active and conspicuous at this time, nevertheless, great numbers and varieties of them are present and are simply slumbering, so to speak, awaiting the return of the warm spring sunshine to reawaken their activity.



The hackberry is very subject to infestation by gall insects. The cylindrical cage of celluloid shown above is a device for imprisoning insects, enabling the scientist to make observations



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The Garden in November

One Must Care for Bulbs and Roots Now to Insure Next Summer's Flowers. Cold Frames Should Be Kept Busy and Roses and Lilies May Be Planted

By G. A. STEVENS



A generous-sized hole should be dug for the rose roots. Then they may be clipped back as shown in above illustration

THROUGHOUT the greater part of North America the blooming season usually ends with a killing frost about the middle of October. But the gardener's work does not stop then. It sometimes happens that late October and early November are an exceptionally busy season. This is particularly true if the weather is congenial for outdoor work.

One of the most important jobs during this period is to harvest and store Gladiolus bulbs, Dahlia roots, Cannas, and half-hardy plants which are to be propagated during the winter or very early spring for bedding out next summer. I take it that almost everyone who has a garden realizes the necessity of lifting Gladioli and Dahlias before the ground is frozen, curing them in a dry, airy place for a week or more before storing them. One of the most useful and convenient methods for storing Gladioli is to pack them in thin muslin or cheesecloth bags, one variety to a bag, labelled inside and out, and hung up in a dry, airy cellar where they will not freeze. Dahlias may be stored in barrels or boxes like potatoes, either packed in dry earth or in paper wrappings. It is important to remember that Dahlias must be kept cool and in a place which is not too dry; the roots are very sensitive to temperature and moisture, and are likely to sprout in the middle of winter if the storage room is too warm, or to rot away if it is too damp.

By the end of October the coldframes should be working to full capacity. There should be an abundant supply of English Daisies and Pansies, and in severe climates such things as Foxgloves and Canterbury Bells should be safely under glass. If there is a small greenhouse on the place, a few of the dwarf, blue Lobelias which have successfully weathered the summer may be potted up and taken indoors to be used for making cuttings in January. A much better effect and an evener display of Lobelia can always be had from cuttings because of the uniformity which is achieved by propagating from selected plants. The same is true of Ageratum, another exceedingly useful edging plant which is extremely variable from seed.

It will be necessary to air the coldframes frequently at this season especially on clear, warm days, because the newly transplanted plants are apt to sweat after being transferred to the frames and collect entirely too much moisture. If the Canterbury Bells and Foxgloves are large enough to touch each other in the coldframes, it will be advisable to reduce part of the foliage to lessen transpiration. Dampness and not cold is the enemy of these plants.

Of course, no good gardener will delay any longer in planting Tulips and Narcissi. If the newly purchased bulbs are late in arriving, it is almost certain that there will be difficulty and discomfort in planting them during the wet, cold rains and early snows of November.

Because imported Lily bulbs are likely to be very much delayed in reaching this country, the ground where they are to be planted should be prepared now or a little earlier if possible, and covered with boards and a few inches of manure or garden refuse to keep it dry and unfrozen until the time when these bulbs can be put into the ground. It frequently happens that *Lilium auratum* and *Lilium speciosum* do not arrive from Japan until December, but if the ground is protected in this manner, they may be just as safely planted then as now.

From late October until the middle of November and sometimes even later, roses may be planted. In fact, the later that roses can be put into the ground in the autumn, the better it is for them. One of the most serious objections to planting roses at this season is that plants received in early autumn are seldom ripe enough to withstand the cold of winter. Success almost always attends rose planting if the bushes have been allowed to mature thoroughly in the nursery fields before they have been lifted and shipped. But because the actual planting is delayed, it is extremely undesirable to put off the preparation of the beds in which they are to grow. The ground should be thoroughly prepared several weeks in advance of planting, no matter at what season it is done, and it is a mighty good thing to prepare rose beds in the autumn which are not to be planted until spring.

The advantages of buying roses in the autumn have been discussed many times. The chief benefit that the planter may expect is that he will receive plants undeteriorated by

(Continued on page 80)



The weird blossoms of the Witch-hazel are characteristic of November, although in some seasons they occasionally come out in late October



Roses planted in autumn should be protected by mounding soil around them. After a hard freeze, canes may be given additional protection

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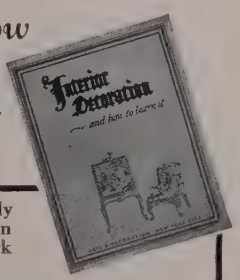
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Your 1932 Garden

(*Continued from page 43*)

home decoration is of high significance.

As I write these words, I become conscious that the anticipation of next year's better garden—for it is always going to be better, isn't it?—divides itself into two sessions. Right now, if these words are good words, some friends will dream garden dreams. Then about January, or into February and March, will come the second thrill, as one reads the catalogues of 1932 and safely revels in anticipating the new things that are to bloom or start to grow in the opening year!

But, someone will say, you are forgetting the fall catalogues, coming to be increasingly alluring. No, I am not, for they come now into the picture. They offer the first aid to the spring garden of our dreams, as they tell us again of the bulbs we may plant, each having stored in its white heart the crocus or the snowdrop, the daffodil or the tulip, the stiff but yet decorative hyacinth, of its name.

Not only to contemplate but purchase and plant right now in November a plentiful assortment of these earliest garden visitors of the new year is essential.

The garden I am proposing for my readers is to have these bulbs planted where they are to stay, and I hope flower, flourish and increase. So, the crocuses and snowdrops that are to punctuate the late snows need to be in small groups cunningly tucked away in the garden corners easiest to see when March and April invite the spring. Little clumps of a dozen of a kind, thrust down four or five inches in the prepared soil, and surely made solid below in a handful of sand, will give a reward out of all proportion to their cost. Incidentally, if the gardener can find in his pet catalogue the yet somewhat rare *Crocus byzantinus*, he will think well of me next spring for having proposed it to him. And, if he confines his early tulips to just a few sorts of the colors he prefers, not neglecting the enduring orange of De Wet, he can get his main tulip accent a little later and much better from any of the lovely Darwins that attract him through memory or catalogue. These, too, I hope he will plant where they can stay for several years. Half-shade is their joy, and they can nestle (not too closely) beside a permanently planted peony, for example.

The daffodils are particularly amenable to this scatter-form of planting, and are even more permanent than tulips. I dare not here adventure into the rock garden, in which each spring I get much of the Baconian "purest of pleasures," when the dainty little swinging bells of *Narcissus minimus* and its companions in the small-flowered group, swing in the air.

The narcissus map—or daffodil, all "daffys" being Narcissi—is much confused by the exclusion from America under a strained construction of a good law of the many lovely varieties that are inexpensive abroad. Yet American bulb men have done their best, and good bulbs are now available of good sorts. Look in the catalogues for at least three or four sorts of the trumpet class, choosing so as to get both straight one-color perianth and trumpet, and the bi-color kinds in which the trumpet is lighter. Then surely give a corner,



A bed of chrysanthemums—Mrs. Lillian Birchard—flourishing for Fall display. Underneath tulip bulbs are getting ready for the Spring garden

or a space on the edge of the lawn, to the Poeticus type with its glistening white flat flowers, accented by a dainty orange-fringed cup.

Hyacinths need a background of deeper colored foliage, unless they are skillfully planted to particular color effect—and that is not easy! They can be omitted without being missed.

But these fall catalogues will be pleading with us to plant roses in the fall, while custom and the own-root folks would hold us to only spring planting of the queen of flowers. It is hardly boasting to say that as editor of the American Rose Annual for sixteen years, and as president of the American Rose Society for two years, I have had experience in the rose-planting game, and correspondence, too, from all the lands in which the thousands of interested amateur members have been writing and writing and writing to their interested Chief! It is from this standpoint, and because I find that many successful rose amateurs insist on fall planting as best, that I here propose it again under certain conditions. These are, first, that matured, defoliated plants can be secured to plant before hard freezing; and second, that the ground can be thoroughly prepared. If these simple conditions are met, fall rose planting, followed by the reasonable over-winter protection of soil heaped six inches deep over the plants, means the earliest start toward June bloom in greater vigor and strength.

Let me whisper in the ear of the rose friend that the nurseryman invariably digs all his rose plants in the fall, storing them in frost-proof "cellars" against the spring demand. This storage sometimes depletes the strength of the plant. My feeling is that the sooner the rose plant gets where it is to stay after it has been plowed out from the field in which it grew, the better for the future doings we expect of it.

Just a word as to varieties and places. We are verging on a new use of roses, to take place in the garden as hardy shrubs. It has been determined that roses prosper in half-shade, and that they will even endure the proximity of shrubs and trees. I think as I write of the glorious crimson blooms of an Etoile de Hollande that for three years has nestled against a fine Japanese Yew. So I insist that corners in the hardy border in the shrubbery can be beautifully brightened as a plant or two of Mme. Butterfly, National Flower Guild, Birdie Blye, Radiance, Gruss an Teplitz, even the gorgeous Talisman, Autumn, or President Herbert Hoover, are there planted. In such places, too, belong the persistently blooming Polyantha roses, much lower in growth, of course. La Marne, Chatillon, Gruss an Aachen, and soon as the nurserymen wake up to its vast value, the lovely pink Australian rose, Mrs. R. M. Finch.

In the higher shrub borders or backgrounds may well come in two wonderful Rugosa hybrids, Sarah Van Fleet in fragrant pink, and F. J. Grootendorst, the rose described as having "the flowers of a red carnation on a Rugosa bush."

But I must restrain my "rosishness"—I never know how to stop when I write about roses. In this garden pre-view, and for fall action in spring anticipation, I want to suggest several plants that are better placed in the autumn. The garden without lilacs is deprived of great and growing advantage, for these Bulgarian shrubs, modified and bettered by French genius and American hybridization, grow to age and stature in great beauty. I am thinking of a President Grévy planted at Breeze Hill just twenty years ago that is now a dominating shrub full fifteen feet high, crowned in spring with its tremendous panicles of fragrant flowers. Then I think of the ten-foot Jeanne d'Arc beginning its Breeze Hill growth in 1917 and annually chaste and lovely in "double" white bloom. One can count on permanence and beauty as belonging to lilacs, and a lilac hedge is superb. As to varieties, I am reminded of the remark of the late Professor Sargent of the Arnold Arboretum, who said that any dozen named lilacs would be the best dozen if the colors and form preferred by the planter were included.

Lilacs should by all means be planted in fall. Deeply dug and reasonably rich garden soil will start off the own-root plants that must be insisted upon.

As the lilac was Gerard's "Blue Pipe," I naturally now think of his "White Pipe," the mock-orange, erroneously called Syringa, which it is not, that name belonging to the lilac. Philadelphus is the botanical designation of these enduring and sometimes stately shrubs which, in the newer French sorts, give us a month of varied size and form but almost uniform beauty. I could write a chapter about the remarkable fragrance differences provided by varieties not in commerce, but I will restrain myself to mentioning the desirable Virginal, the well-named Avalanche, the stately Banniere and the gardenia-scented Belle Etoile, overlooking the large and lovely Conquete. These Philadelphuses ought to be planted in fall, and I may also mention their ability to endure considerable shade.

If that future garden is to enjoy the earliest spring shrub glow, it must include the golden bells of the Forsythia. The varieties Intermedia or Spectabilis are desirable. Refuse the old Viridissima.

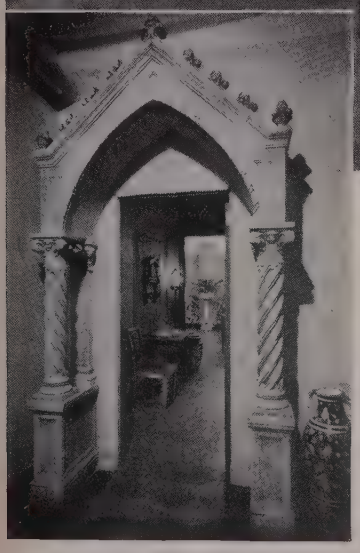
Many more shrubs could be thus previewed. I must suffice, however, to say that fall planting is best and in some cases, vital, for the early-blooming shrubs. The planter who is thinking through his garden problems these November evenings will of course avoid planning his garden with shrubs stuck around in a symmetrical form, for he will think how nature decorates a roadside, the edge of a meadow. He will, I hope, steer away from the noisy and expensive blue spruce, the tiresome hydrangea "Peegee," the over done *Spirea Van Houttei*. There are treasures in modest evergreens, in other hydrangeas and spireas, in deutzias, the new Kolkwitzia, in many superb honeysuckles that stand and do not creep or climb.

Now a word as to preparation, first for fall planting, and then in fall for spring planting. If there ever was a spring in which hurry was not in the garden air, it must have been long before I was born, wherefore the lazy and sunny autumn days suggest the easy stirring through of the warm and mellow soil. It must be stirred, and stirred deeply, for garden prosperity. The ordinary long-handled shovel is the loafer's delight, for it may so easily and ineffectively be put through the motion of soil preparation without stirring down deeper than a bare handbreadth. A spade is better, if more laborious, especially if it be held about vertical and actually driven all the way into the soil. This means about nine inches of stirring. If the gardening is to be really serious, the soil ought to be penetrated to double the spade depth, even if some sweating is involved. To lift out one spade depth, to go down another, to break up the lumps and to dig in some well-rotted animal manure—if obtainable in these days of Ford horses!—and then to rake it all even and smooth, is to provide in advance several Thanksgiving and Christmas dinners for the plants and bulbs, shrubs, roses and trees, that may be in the garden future.

If this soil preparation for spring is completed before hard freezing, that part of Nature's help for plant growth is given full opportunity. The winter snow will moisten, the freezing will disintegrate the soil thus made ready to release the stored plant food to the plants of our garden dreams. And what satisfaction there is in the contemplation of readiness for the spring rush, as one reads the 1932 catalogues and tastes in advance the many garden joys.

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Broadway To Date

(*Continued from page 51*)

edy for civilized but not too serious people.

Every one in the play is good, with Adrian Rosley as the Italian hotel-keeper doing some excellent funny work.

"SINGIN' THE BLUES"

Two sepia shows broke over our heads at once. One, "Fast and Furious," may be dismissed as Harlem hullaballoo. The second, "Singin' the Blues," is one of the best negro melodramas seen in New York. It is a combination of "Broadway," Galsworthy's "Escape" and negroid warbling, some of it very good and some merely passable.

The whole story, in eleven scenes, concerning the flight from Chicago to Harlem of Jim Williams, who killed a white cop in a craps game, is gripping and entertaining. It is a drama of Pursuit, the metaphysical basis of all life.

Frank Wilson, whom you will remember as Porgy, gave an excellent portrayal of fear and conscience as the Law trailed him in and out of Harlem cabarets and his sweetheart's café dressing-room and boudoir. In the end he escapes, and we are all glad, for Jim Williams didn't know he killed the cop, and didn't mean to. And why shouldn't the colored folk enjoy their great racial sport—craps?

Jim Williams' Horatio, little Abraham Lincoln (alias "Knuckles" Lincoln), was played with a fine sense of humor by Mantan Moreland, a comedian born to the laugh. The two leading women were Isabel Washington and Fredi Washington, both comely. The play is by John McGowan and the songs by McHugh and Fields. It's a long and loud hit.

"THE VANITIES"

Certain pharisaical newspaper critics got blood-red in the face with their yearly attack of virtue and "cleanliness" over Earl Carroll's "Vanities." I didn't see anything unusually scabrous in the show. There is nothing as smelly as Chic Sale's remarks, innuendoes and physical motions and not a sketch that compares with the last scene in "The Band Wagon." There are the usual vulgar and inane playlets, it is true; but what I tax them with is lack of wit. They are just dull and brainless. There was no Chic Salacity.

But from the standpoint of the eye the "Vanities" is the most satisfying of any revue I have ever seen on the stage. Scene after scene unfolds of hallucinating loveliness and splendor. Earl Carroll is all eye—he has a genius for collossal effects and curious color-schemes. There is no brain in his work. Like Théophile Gautier, he believes that the external world alone is real. He glorifies surfaces.

I have never seen anything that so thrilled me as the ballet of Ravel's "Bolero." This barbaric piece of music has at last been visualized in a culminating orgy of primitive dance-fury in which all the resources of a modern stage are used. This titanic Bolero Ballet is alone worth double the price of admission. Then there is the "Chromium," a living Greek frieze—another masterpiece.

Will Mahoney, William Demarest, Al Norman and Frank Mitchell are the wild men of the "Vanities." They are a laughing insanity. Of beautiful women, there is no end. The new theatre itself is unique in its color-scheme, a kind of cross between a colossal pousse-café and a polished Egyptian tomb. Everything bears the stamp of Earl Carroll and his exotic imagination.

The "Vanities" is a gorgeous eye-souse and Carroll is a demon-magician.

"LADIES OF CREATION"

Gladys Unger started out as a militant Amazon, with a merry guffaw in the corner of her eye, to show us Lords of Creation that we were only hopeless imbeciles and that we have got to take it on the chin before the ladies of creation, etc., etc. But a change came over the spirit of her dream somewhere in the beginning of the script, and her merry, and sometimes amateurish, play turns out to be a satire on her own sex. Woman can't do anything without men is the moral to this bit of fluff.

On an ultra-modern background by Cleon Throckmorton—something really eye-filling—Sibyl Vanderlyn runs a swell interior decoration establishment. She plays at love with a married man and her rough-neck manager, gets "dished," and resolves to go it alone—"I can stand alone! I'm one of the ladies of creation!"

But Sibyl goes boom and she has got to call back the rough-neck and marry him to keep her business alive. There are a lot of amusing side-issues which I leave to your individual funnybones. The play looks as if it were written in a hurry.

The company was A1. Chrystal Herne looked handsome and raved well. Dorothy Mackaye was a good caricature of a Hollywood star. Paula Trueman looked her merriest as a secretary who grabs off the star's John Gilbert. But the finest bit, next to Mr. Throckmorton's set, was the feminine Mr. Dinkle of Fred Stewart. It's a veritable creation.

"AFTER TO-MORROW"

Mr. Golden opened his season (the season, in fact) with a Great Big Weep. Mr. Golden, like Charles Dickens and Victor Hugo, knows there is jack in the Hills of Sentiment. He knows—ah, so well!—how to boil the gold out of the tear. And he has done it in "After To-Morrow," which he crocheted with Hugh Stange.

All about two middle-class kids who are about to get married. They've saved quite a little when the girl's mother elopes with a roomer in the house. The old man up and has a paralytic stroke. The money the young people have saved goes for doctors' bills. The wife wants to return, but while the paralyzed old fellow waits for her she wires she has changed her mind. That kills the old man. The mother has, however, pinched a thousand bucks from her lover and settles that on the children. Curtain. This is the sort of thing they used to give teething-rings away with when my grandmother was alive.

However, the play is well done. Donald Meek as the blubbering old idiot does the best thing he has ever done. Barbara Robbins as Sidney, the girl, is an actress that will blossom. The others were excellent under the whip of Mr. Golden.

"I LOVE AN ACTRESS"

The quality of Hungarian goulash (actual or dramatic) is sometimes

(*Continued on page 73*)

Broadway To Date

(*Continued from page 72*)

strained, flattened and minced by the time it gets on Broadway.

What Lazlo Fodor's play was in the original I have no means of knowing. But the American adaptation by Chester Erskine and the settings by Jo Mielziner make it about the dreariest and most stupefying piece that we have had out of Europe.

For four acts in which nothing happens a famous Budapesth actress is pursued by a Westphalian (ham) poet-engineer. There is nothing but talk, talk, talk against a background of as ridiculous and strained settings as you can imagine in your drunken-nest moments.

All were miscast, including Muriel Kirkland, Walter Abel and Ernest Glendinning.

"FRIENDSHIP"

There is something so delightfully New Yorkish about George M. Cohan, so disarming, natural, Broadwayish, quietly philosophical and eccentric—a curious mixture, I admit—that no matter how trivial or applesaucy the play in which he appears there is always the memory of a pleasant hour or two—especially if Mr. Cohan is on the stage most of the time. His queer shakings of the head, that curious half-run, half-walk, with the body poised as if to spring, his quiet way of achieving dramatic effects—these qualities and quirks have made him in his elder years one of our best comedians.

His new play, "Friendship," is about a girl who is living in his house, presumably as his mistress. She wants to be a novelist. The boy turns up who takes her away from him. The boy, also an aspiring writer, comes of a delicatessen father who has some ancient moral qualms about such a girl as a daughter-in-law. There is a squabble between the elderly Joe Townsend (Mr. Cohan) and Rudolph Steinert, played very well by Robert C. Fischer.

In the end Joe marries the girl and the delicatessen family retires. The play has a good first act, but flops as the play progresses into an old-fashioned conflict between the two moral codes. Without Cohan, the play would not go. Helen F. Cohan, Mr. Cohan's daughter, appeared in the play. She is a beauty. Others were Lee Patrick and Minor Watson.

"JUST TO REMIND YOU"

In the Great Saga of Owen Davis, Bertha the Sewing-Machine Girl has become the gunman's lily-white spouse and the Old Heavy, with black mustaches and a knife in his pocket, has become a sophisticated racketeer who bombs laundries and milk stations during the day and plays Chopin on his violin after dinner.

Mr. Davis' three hundred and forty-ninth play is a kind of hard-boiled sermon on the racketeers and gunmen. What are we going to do about it?, asks Mr. Davis in this Uncle Tom's Cabin of Stick 'em up! I don't know; but I do know that this is a thoroughly stock-and-dummy drama with all the carved-in-the-wood cops, and so forth and so forth. It's all about a laundryman who wouldn't pay tribute to the gang and how he was killed utterly. Maybe if we abolished money we could stop this sort of thing.

But there was the beautiful Sylvia Field. You forget the drabness of the play when you look at her. Peg Enwhistle and Paul Kelly contributed to a most unimaginative moral tract. Cleon Throckmorton did an effective street scene.

"THE MERRY WIDOW"

Donald Brian, like the angels of Swedenborg, moves eternally toward the springtime of his youth. I'll swear he doesn't look a day older nor has he a pound more of fat on him than when I first saw him as Prince Danilo when "The Merry Widow" was first produced in New York. He sings just as well and is just as pattern-plate handsome, too.

The Civic Light Opera Company did a splendid revival of this fine Lehar opera. The music—the swooning waltz especially—wears well. I enjoyed it as much—maybe more because I am so tick at me tummy of jazz and crooning—as I did those long years back.

Ruth Altman and Manilla Powers (the "Merry Widow") were both handsome in appearance and voice. In fact, everybody was good and saturated with pep, *verve* and the wine of old Vienna.

"FREE FOR ALL"

Why is it that Americans cannot give us good music of any kind? Is there something so congenitally bootleggy in our souls that we'd rather borrow, absorb, snitch and swipe from all the Europeans than evolve something that is our own? (I do not call jazz music at all. It's Bedlam on a back fence.)

"Free for All," a farce about communism laid in a Western college, might have been hugely entertaining if the incidental music had been anywhere near ear-digestible. But it contains the noisest and most blatant caterwauling I have ever heard.

Oscar Hammerstein 2d and Laurence Schwab have put into various Western scenes a gang of wild young rebels from college who have gone free love and Bolshevist. There are some funny scenes and some that are yawn-provoking. A good idea treated feebly and vulgarly.

Those who varied their stunts with some singing were Jack Haley, David Hucheson, Vera Marsh, Thelma Tipson and a dozen others, including the blonde, Dorothy Knapp.



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If You Are Building a Tudor House—

(Continued from page 53)

aid of Rome and Spain made every effort to restore the Papal power in England, but with only partial success. Her short reign of five and a half years was one of mis-rule—in this period England lost her last foothold in France.

During the last two short reigns a few notable houses were built—Deen Park, Longleat House and Burghley House may be mentioned as outstanding examples.

The last of the Tudors, Elizabeth, daughter of Henry VIII and of Anne Boleyn, came to the throne (1558-1603). She was at once welcomed by her people. Her policy of non-interference in religious matters and her aversion to making war laid the foundation for her great reign. Her wise choice of councilors, her quick wit and brilliant scholarly mind gathered to her court the ablest and best brains of her day—Philip Sidney, Edmund Spencer, Francis Bacon, William Shakespeare, Sir Walter Raleigh and Sir Francis Drake, and many more might be added. With such brilliant minds and men of such stirring adventure gathered around her court, it is little wonder that under their influence the prosperity of England forged ahead. Elizabeth's delight was to move in perpetual progress from castle to castle through a series of gorgeous pageants.

Many of the outstanding homes of her day were built far beyond the needs of the owners, so that they might entertain their Queen. The long list of famous houses built during her reign testifies to the progress and prosperity of the time.

With the last of the Tudors, the Gothic influence died out and before the end of Elizabeth's reign, the Renaissance was in complete fashion. The Gothic arched window heads, etc. had in succeeding years flattened more and more until superseded by the straight lines to the windows of the Elizabeth houses, and by the end of the 15th Century only a few traces of Gothic details are to be discovered.

There is little furniture to be found from Tudor times that will meet the demands of modern comfort—a few old chests, tables, ambry, benches and chairs can be worked into formal settings—but we shall need purchase furniture of a later date, just as our forefathers did when they saw the advantage of the added comfort of the new pieces as they were created, without discarding their panelled rooms of earlier date. And in the course of time the new fashions superseded the old. Up to the end of the 16th Century the furniture followed the character of the interior architecture of the time but from the following century the difference grows more and more apart.

The house shown in the illustration is a view of the terrace façade of Woodsome Hall, a Yorkshire house built at the end of Elizabeth's reign. The plan is four square built around a fountain court, and in part follows the typical plan that had been more or less adhered to for over two hundred years—that is a central hall dividing the master's quarters from the service portion—and is here adapted but with many new features that were fast becoming the fashion. It is entered through a porch before reaching the old screen passage which was the dividing line, but at Woodsome we find it is not so clearly defined as the rooms are more scattered. By this time many more rooms had to be added to a country gentleman's house, and new methods were found to meet the condition. The hall in former years divided the house in two by reason of its great height, being carried up to the open beam ceiling, but with the planning of more rooms access was given to them in some cases by a connecting gallery along one or more sides of the hall as at Woodsome.

The perspective of the exterior shows a simple charm that can be well adapted to modern needs without extravagant cost. The materials used were local cut stone, with a stone tile roof; stone mullioned windows with leaded lights. The stone flag terrace and balustrade with surrounding flower beds are well worth striving for if conditions will permit.

The sketch of the interior shows an adaption from two houses of this period. A similar large ingle-nook will be found at Woodsome Hall, also the gallery; but the barrel plaster ceiling and frieze is from another house that is nearby. The wainscot paneling and tapestry also belong to this period.

As the fashion changed from the early rooms all made of wood, which were rather somber, to the mixture of wood and plaster, the reflective value of the light plaster found favor, and from then on we may see many interesting applications of ornamental plaster worked out, changing from time to time in keeping with current modes of decoration.

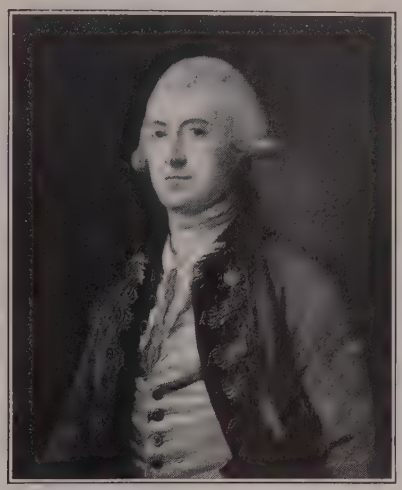
The early Tudor group of details belongs to the time of Henry VIII and shows that the man designing and making the rooms also made the furniture. The Renaissance panels of the wainscot show the French influence at the time of Francis I, the ribbon panel has the English Gothic influence, and the beamed ceiling from the Marquis of Granby Inn is of early Tudor times, about 1520.

The sketches of Elizabethan furniture will show how fast the craftsmen had traveled with the Renaissance; here again we see the close relation to the woodwork of the rooms with the furniture. The bulbous turning of the bed post was also used in the cabinets and table legs. The strong Italian influence is noted in the nulling, and the carved figures showing the costumes of the times will mark the furniture of this period (1590). The later Jacobean work is not so vigorous and has more Flemish influence. The inlaid panel from Sizergh Castle has an Eastern influence in the design; this same feeling is noted in the inlay of the bed.

The panel back chair belongs to the same period as the room and the inlay shows the Flemish character. Needlework was the pastime of many of the court ladies. Petit-point panels were woven with Biblical and classic subjects set in conventional scenes of the time, together with the costumes of the period. Sets were made for bed valances and fine needlework spreads were used on such beds as illustrated.

An illustration is shown of a glove embroidered for Elizabeth, and the embroidered band is from the costume of Henry VIII as shown in Holbein's portrait.

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Building for Enduring Beauty

(Continued from page 56)

what dormant during the night.

Returning to the plumbing installation, the questions of piping next arise. "The piping should be of sufficient sizes and installed in such a direct, efficient manner as to ensure an adequate supply to operate the fixtures at all hours"—is the way the architect's specifications put the case. Equally important is the choice of the material for piping. Shall it be steel, wrought iron, brass or the newer copper tubing?

Each kind of piping has its merits, and into the selection enter elements of economy, durability, as well as any especially deteriorating effect on metals which the local water may exert. Where economy permits, I believe that brass piping is favored for the hot water supply throughout. In those exceptional cases of certain artesian waters of high "alkalinity," the brass piping should be of particularly high copper content, 85% or more. This is only one of the many technical factors in the mechanical installations that the architect should be familiar with.

Recently copper tubing has come into use for plumbing lines, because of several advantages. Its flexibility —somewhat like that of the "BX" cable that is used for electric wiring —allows it to be bent—or "snaked" around turns or corners easily. This makes copper tubing economical to install on account of the labor saving. It is also less likely to burst from the freezing of the water in the pipe. And it is especially useful in alteration work or for installing new plumbing in old houses. The plumbers do not favor it—not only because it saves labor but also because of its somewhat rough, unkempt character in the eyes of men trained to straight, "true," carefully pitched and plumbed piping.

Now that different metals are being used in piping and in fittings a technical difficulty is developing. That is the need of guarding against electrolysis. The use of plumbing pipes for radio grounds may cause trouble of this sort, as well as direct electric shocks to persons. Electrolysis manifests itself in various ways. One effect is a curious sliminess or odd color in the water.

The fixtures, with their fittings, and the bathroom accessories, are usually the source of greatest interest on the part of the house holder. As regards the fixtures themselves, they are now well standardized, and one has a wide range to select from. Tubs and lavatories and kitchen sinks have seen some modifications in styles, shape and in color. One may give thanks that no longer are we forced to accept the all white fixtured bathroom. The delicate light, soft tones of the plumbing fixtures allow one to give in the bathroom or in the kitchen full expression to this age of color.

With regard to the toilet, one makes a choice between the fixture that operates with a flush valve and one that is operated by a tank. The flush valve is economical, especially in maintenance, but it requires larger sized piping and adequate pressure in the mains. It is more noisy than the tank fixture. The tank type of fixture has been much improved in mechanical operation in recent years. A model has come on the market in the last few years that has an integral tank as part of the bowl. This permits the placing of the fixture under a window, which is impossible with a higher tank.

A great improvement has been witnessed in accessories. They are now put in place without the screw-holes showing. They come in either tile or in chromium metal plated brass. This metal is favored for all bathroom metal work on account of its resistance to tarnishing. A very recent and desirable improvement is an economical kitchen sink of monel metal. By a new process of spot welding, with an invisible weld, this sink is fabricated absolutely straight and true, with no minute imperfections or cracks. Thus it is extremely sanitary and it fits closely against the wall.

Indeed, there is a bewildering wealth of ideas and possibilities to choose from for either the bathroom and the kitchen, both practically and artistically. Today they represent probably the most complete, the most convenient, the most mechanically perfect, the most colorful—in a word, the most modern portions of the home. They are only just beginning to come into their own, and, as I remarked at the beginning of this article, architects believe that we have much yet to learn about them.

One should always bear in mind the design of the bathroom and kitchen as a whole unit. The plumbing fixtures and accessories should be designed or selected to harmonize with other materials, furnishings and fabrics; with the flooring, wainscot and wall materials; the metal and glass of mirror, hardware, medicine cabinet; with the trim, the curtains and the shower curtains—yes, and with the color of the toweling and the bathmats. The artistic effect of the whole should not be sacrificed, nor need it require a sacrifice of the strict practical necessities of the plumbing.

Only secondary in importance to kitchen and bathrooms is the laundry. It is usually advisable to plan for a laundry when the house is built, and, at that time, to incur the slight expense of running plumbing and electrical connections to the room selected for the future laundry, ready for installing the laundry fixtures and apparatus later as desired. Many an owner has regretted that he did not take this step.

Laundry equipment varies according to cases, of course, but the following equipment is suggested as a basis. There should be two standard trays with washing machines built into each one. (Note that the precise usage of the plumber reserves the word "tub" for the bathroom.) An electric ironer, including a mangle ironing for large flat pieces; a special large electric ironing board for hand ironing; a drier, operated by gas or electricity, according to the local public service company's rates, with a fan; sometimes a closed boiler, operated by gas or electricity; and finally, an electric ventilating fan, to take the steam out of the room, completes the list.

This brings us to the electric installation. The lighting part of the system has been fairly well standardized for several years, with emphasis placed on plenty of outlets, particularly base outlets, in these days of portable lighting and of many lamps. Switch control has likewise not varied greatly. The owner should most carefully study the plans with a view

(Continued on page 78)



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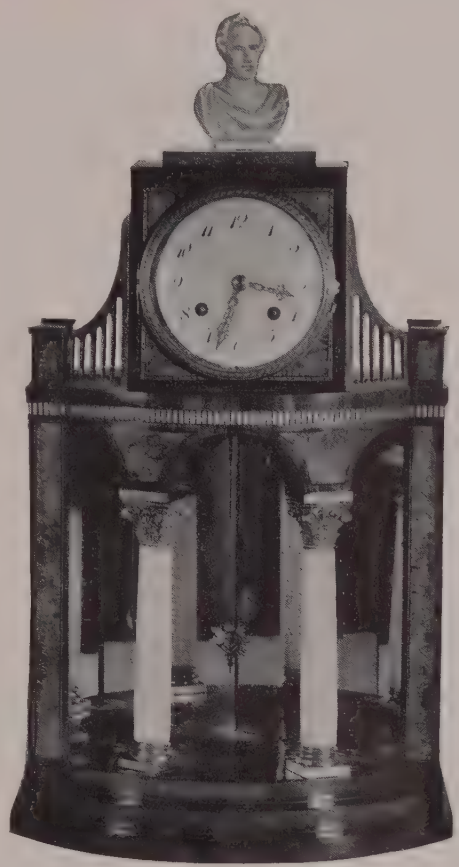
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Building for Enduring Beauty

(Continued from page 76)

to the decoration of the interiors and their lighting, and should be sure to have outlets and switches in their proper locations. At the same time, one should allow for the great strides made in the modern art of electric illumination—one of the finest artistic developments of the times.

The same observations hold true of the signal systems. The bells and buzzers at entrances and in the dining room, with annunciators generally in kitchen and servants' wing—these are essentials. Telephone locations likewise are important, both the outside telephone and any house service needed, with extensions to garage and other outbuildings. Wiring for radio —shall we add television?—likewise needs to be considered, including the necessary lightning arresting.

The source of the electric current is usually an easily settled question in the usual case where the house is located in town or city, with a public service company's lines nearby. If the house is close to the street or road, it is less unsightly to bring the wires into the house underground. In large estates, the wires may be brought in inconspicuously above ground to a point not far from the house, and then they may be conducted underground into the basement. The schedule of rates is a factor that enters into decisions as to the extent of the system, particularly the power part of it.

There are more complications, naturally, if one must furnish one's own current. Usually the answer is one of the small standardized generating plants, gasoline-driven, with storage battery. Specifications for conduits, wiring and other details of the electric system are now well standardized, under the watchful eyes of the underwriters.

It is in the growing side of power motors and other electrical devices for saving labor in household operation that the great advance in the electrical installation of our homes is taking place. The importance of the electrical devices of the laundry has just been mentioned. Are we not all of us looking ahead to the electrical kitchen—if, indeed, it is not already here? Theoretically, practically every installation in the house, except water supply and drainage, can be operated by electricity. It is a question, mainly, of costs. And costs for electricity depend upon rates charged to domestic users of current, and also upon the mechanical perfection of the devices. Much hinges upon the possibility of heating houses electrically with an economy approaching that of coal, oil or natural gas. If that arrives in time, the heavy increase in domestic consumption would make possible considerably lower rates. This, in turn, would open up new uses for motors in the home. Today, electricity is used chiefly for ventilating, for mechanical refrigeration, vacuum cleaning, and ironing. To some extent, it is also used for cooking. It has various therapeutic uses, like the sun lamps and baking cabinets. There are many labor-saving appliances for kitchen purposes. In any case, the end in electric progress is not yet in sight. It is a commonplace that we are only at the threshold of the "electrical age." Where can electricity be of use if not in the home?

Speaking of Art

(Continued from page 35)

Joshua Cosden house at Palm Beach; prior to this he had made his fame in Europe by his murals for the Paris home of the Princess Polignac. One of Sert's Don Quixote panels will be seen as a cover on the December number of ARTS & DECORATION.

Another most important feature at the opening of the Waldorf-Astoria Hotel was the decoration of the roof garden by Victor White. This will be mentioned in detail in a later illustrated review.

The Newark Museum opened October 20th with an exhibition of American Folk Sculpture, the subjects having been collected from over the entire country.

And Early American Masters are on view already at the Kleeman-Thorman Galleries.

The first show at the Wildenstein Galleries was called Petites Tuileries, which sounds delightful. Unfortunately, I was out of town at the time of the opening.

One of the most important exhibitions ever shown at the Roerich Museum opened October 3rd, a collection of Valentin de Zubiaurre paintings. At a time when Spain is so much in the public mind, this magnificent painter of the Basque Country will find a cordial reception.

In connection with the study of art it is interesting to note that two leading European scholars will offer graduate and general courses in the history of art at the College of Fine Arts in New York University this season. Professor Erwin Panofsky is from the University of Hamburg. Professor Arthur Haseloff, of the University of Kiel, is the author of many important art books.

The National Art Galleries Inc. at the Plaza has announced one of its earliest and most significant exhibitions to be a collection of Italian, Spanish and French furniture from the 16th to the 18th Centuries.

The exhibition which opens on October 1st at the Macbeth Gallery is comprised of thirty paintings by American artists selected from the stock of the Gallery. Outstanding in the group are an early painting by Arthur B. Davies, a New York street scene by Childe Hassam, a New England snow painting by Charles H. Davis, a portrait of his sister-in-law by William M. Chase, a fine example of Robert Henri's Irish period, entitled "The Bishop," and landscapes by Chauncey F. Ryder, J. F. Murphy, John F. Carlson, and Theodore Robinson.

At the Montross Gallery, the Watercolors of John Wenger were shown on the opening day, a delightful variety of American subjects handled with freshness and charm.

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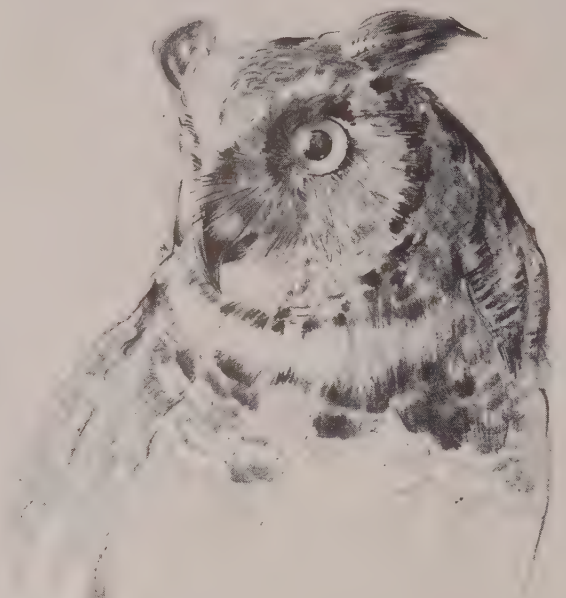
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The Garden in November

(Continued from page 68)



Soil should be kept packed in closely around potted rose roots when they are transferred to the ground. This will lessen the strain of roots adjusting themselves to their new environment

winter storage in the nurserymen's cellars. A minor benefit, but none the less important, is that in the autumn the nurseryman is almost always able to supply all the varieties on the order. In the spring, this is not always the case. Considering these things, good rose growers often order the plants in the autumn and, if they do not plant them, make arrangements to store them in a dry trench either in the garden or under a light shelter, buried in dry earth where they will remain in excellent condition and be at hand for planting at the earliest possible moment in the spring. To store roses successfully in this manner, it is necessary to open the bundles and bury the plants individually side by side. If different varieties are stored in the same trench, considerable space should be left between them or a permanent stake or other marker used to indicate where one variety ends and another begins. The stored plants should be completely buried; at least six inches of soil should cover the tops, and particular pains should be taken to see that water or melting snow does not collect around them during winter.

When planting roses in the autumn, the same care should be taken to bring the roots into intimate contact with the soil by carefully ramming or tramping the earth about each plant as it is settled into place. When one bed has been planted, the earth should be drawn up around the base of the plants as high as possible, and any long canes or stems upon the plants should be shortened to within 18 inches or less of the ground. We do not find it advisable to prune fall-planted roses too closely, and unless the ground is very dry, it is seldom necessary to water. The hill of earth about the stems is to prevent the heart of the plant from drying out. When the weather is sufficiently cold to insure little danger from field mice or other rodents making their nests in the beds, the exposed tops may be covered with the usual winter protection applied to established roses.

Aside from planting, the late autumn work in the rose garden should consist of tying in tightly all swaying or loose branches of climbing roses, gathering together the canes of tall Hybrid Perpetuals and securing them to stakes, and making everything snug and fast so that the winter winds will not whip the plants about. One of the most prolific sources of winter damage is the slits and tears in the bark of roses caused by branches slashing each other with their thorns in the winter winds.

Shortly before the ground is expected to freeze, the Hybrid Tea beds should be hilled up either with soil from the beds themselves or with earth brought in from another source, making the hills as high as possible. They should be left in this state until the ground is well frozen. Then the plants may be covered with garden refuse, evergreen boughs, leaves, or straw. In very severe climates, it is sometimes advisable to cover the beds with manure and completely bury the plants in earth or leaves.

Autumn pruning should be limited to the removal of only that wood which is long and troublesome, and just before hilling-up the plants, some good gardeners see that the roses are thoroughly sprayed with Bordeaux mixture or lime sulphur in order to ward off fungous pests which may attack them in early spring.

Certain annuals are always better if sown in the autumn than in the spring. Annual Larkspur is one of the most useful and beautiful early summer flowers, but it is almost impossible in certain parts of America to succeed with it unless the seed is sowed in the fall and the resulting seedlings thinned to stand a foot or more apart in the spring. This is one of those plants which seldom grow satisfactorily after transplanting. An excellent effect can be secured by sowing Annual Larkspur seed in the Iris bed. The young plants will come into bloom within a few weeks after the Irises are finished and continue to give color and life to the planting long after the Irises have ceased to be attractive.

Another excellent annual for sowing in the fall is the California Poppy. The best place I know to sow them is in a Primrose bed. A border or edge of the early-flowering Primroses comes into bloom very early in the spring, and about the time it begins

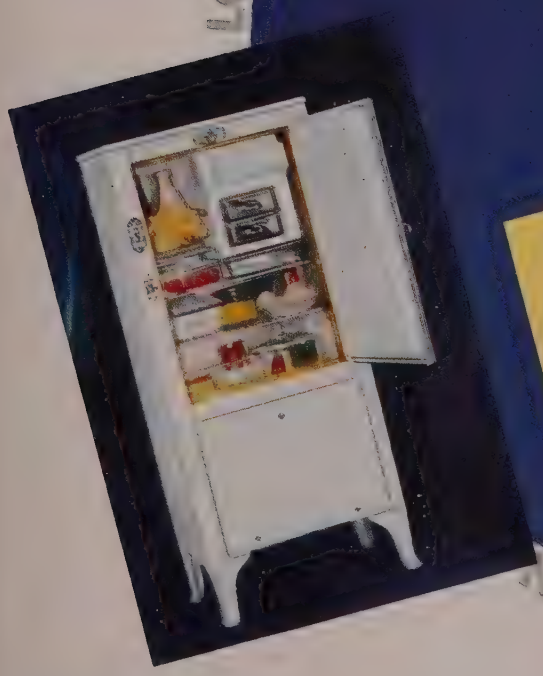
(Continued on page 81)

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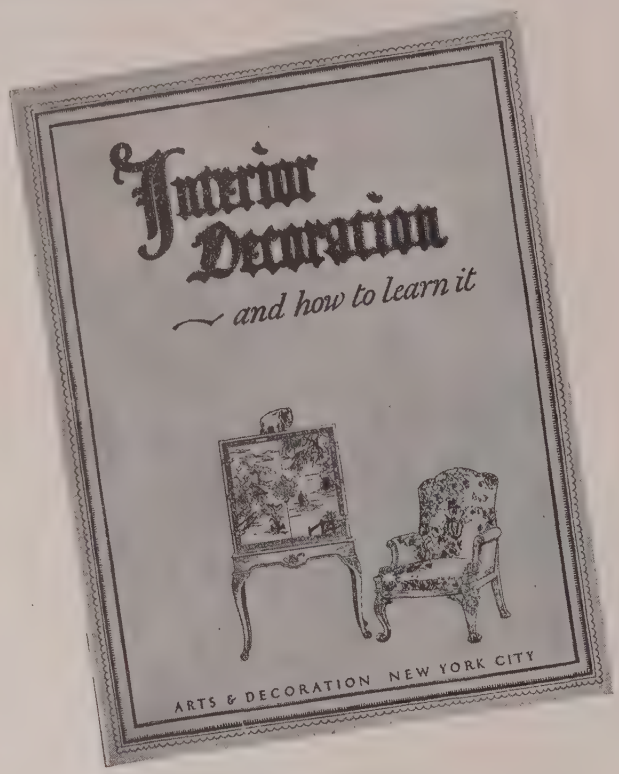


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A Picturesque Stucco Bungalow

(Continued from page 27)



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The Garden in November

(Continued from page 80)

to fade, the California Poppies will make a fine mat of gray foliage bespangled later in the season with its brilliant flowers of many shades of yellow, cream and pink. Shirley Poppies also are usually better if sowed in the autumn, and a good place for them is in the Tulip beds. They bloom almost immediately after the Tulips are finished and by the time the bulbs are ready to be lifted from the ground, the best bloom of the Poppies is over and they may be taken out without compunction and the ground got ready for Chrysanthemums or late-blooming annuals.

Several other annuals such as Calendulas, Phlox drummondi, and Sweet Sultans do very well, if not better, when sown in the fall rather than in the spring.

Needless to say, this period is the time for cleaning up and tidying up, especially in the shrub borders where the summer foliage frequently obscures the tangles and disorders which need attention. Do not be afraid to remove surplus and interfering canes of shrubs at this season. It is well also to cast an observant eye over the trees to see if any are in need of repair or removal. In fact, the bare months which follow are likely to reveal more garden mistakes and to inspire more improvements than the seasons which are lavish in bloom and foliage. After all, we must live with the garden through November, December, January, and February, and there is no reason why the masses and lines of trees, branches, and shrub borders, and the accents of evergreens, and the neatly covered flower beds should not be attractive in themselves.

Some of us who specialize in one or two finicky flowers, particularly roses or tender shrubs, are apt to forget the beauty of winter scene in our anxiety to care for our pets, and in so doing make the garden hideous with boxes, cartons, crates, heaps of straw and bundles of manure of all imaginable shapes and degrees of ugliness. A little forethought would improve things considerably. There is no need for winter protection to be an eye-sore.

But because a garden is a garden and because we expect flowers in a garden, particular pains should be taken to discover what flowers are in bloom in your own or in your neighbors' gardens in this month. Chrysanthemums, of course, can be relied upon in almost every section of the United States to give some flowers during portions of the month. Pansies will continue in the lee of some small shrub or building almost until they are frozen solid. The funny little Johnny-Jump-Up which overruns almost all gardens which have been in existence for any length of time is likely to show flowers until the end of November. But the one peculiar bloom of November is the Witch-hazel, an inconspicuous shrub seldom noticed throughout the season, but whose bare branches bedeck themselves with clusters of yellow fringe towards the end of this month. I do not believe that any garden worthy of the name could exist long without a Witch-hazel. It is one of those crazy plants which everybody simply must have because of its outlandish season and its genuine beauty. In some gardens the Christmas Rose always comes into bloom in November, but this is particularly a flower for December and should be reserved for that month, which we are doing.

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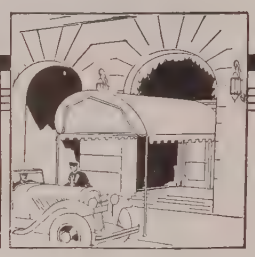


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Enchanted Dalmatia

(*Continued from page 47*)

of a Sunday morning and finding the broad aisle literally packed tight with milk cans, huge baskets of farm stuff, hampers of fruit and wooden bowls of fresh butter wrapped in grape leaves, while the benches on both sides are equally packed with market people at prayer! Directly mass is ended, the owners of the impedimenta in the aisle sort out their respective belongings and depart with them for the market place. The market itself is a veritable riot of barbaric color blazing in the bright sunshine—vegetables, fruits, flowers of every sort in dazzling array, along with strange fish, butter, eggs, crockery, goatskin shoes, woolen belts, trinkets, scarlet or yellow kerchiefs and sundry, while the market folk, no less chromatic than their wares, stand or sit beneath gay-hued awnings or great umbrellas. Besides all these diversions for the traveler, there is plenty of sailing, tennis, motor-boating, excellent bathing and the sort of fishing that can be relied upon for results tangible enough to satisfy the most impatient fisherman.

While Zara is on a flat peninsula, Sebenico, not far to the south, begins to climb up the mountain side right from the water's edge. So steep is the ascent that the buildings seem to be piled one on top of another, and not a few of the smaller streets are made up almost entirely of steps. The Cathedral of Sebenico is small, as are all the Dalmatian churches, but it is one of the most perfect and finished architectural gems imaginable. The most astonishing thing about it is its wonderful barrel-vaulted roof; the same slabs that form the roof outside form the ceiling inside with their under-surface.

Thanks to its steep hillside site, Sebenico is full of all manner of odd nooks and corners that generally reveal something of interest on examination; they create a stimulating atmosphere of expectancy. The shops where the handiwork of the Croatian peasants is sold, from aprons and black-broidered caps to goatskin shoes, are particularly engaging, only it is quite hopeless to seek from Croatian shopkeepers any information about the various wares displayed, unless they can speak some language besides Croatian—which they usually can't. Pantomiming doesn't get very far in gaining information about handicrafts, and the Croatian tongue is not only unintelligible to most visitors but positively fearsome in its sounds as well as in its appearance when printed on shop signs. Imagine a be-kerchiefed and be-aproned Croatian dame sitting in her shop and scenting a possible sale when she sees foreign visitors pausing to look in her window; and imagine her rushing out, pointing to one object in the display and saying "Snosh," to another and ejaculating "Mwloop," to still another and uttering a noise that sounds like "Nxlkz"! You are certainly not enlightened, and you are inclined either to laugh or to take to your heels. The printed shop signs are quite as discouraging as the spoken tongue—baffling and unpronounceable combinations of consonants without any alleviating vowels, and letters occasionally turned wrongside around, upside down, or prostrate like capital E's flat on their backs waving all their legs in the air like rolling dogs.

From Sebenico, if natural beauties attract, you will surely wish to go up the river a short distance to the Falls of Kerka where a tremendous volume of water comes rushing down from the mountains in a series of broad cascades. When you've done a stiff climb up a stony road on a hot afternoon, you'll be glad enough to rest a while at the little inn at the top; there you can sit on a stone-paved lookout under the shade of great mulberry, fig and eucalyptus trees, runnels of clear water gurgling all about, and regale yourself with sandwiches and some of the good local red wine—tea, here, is out of the question.

The run between Sebenico and Traü is one prolonged panorama of unalloyed beauty. This, indeed, is true of the whole Dalmatian coast. As far as the eye can travel you see the lofty limestone mountains to the east, sometimes wooded, sometimes naked rock save for a scattered, scrubby growth of juniper and rosemary; their rugged outlines ever changing; the many islands small and large and, like the mountains eastward, either wooded or almost bare but for the stunted shrubbery and the stone-walled vineyards and orchards of the peasants; and always the play of lights and shadows on mountains, sea and islands with ceaseless change of hues—deep, velvety blue to lightest azure, richest violet to pale lilac, opulent greens nearby, grey-greens beyond, and an aureole of tender, pearly opalescence hovering over the wistful mystery of the dimming distance.

Traü—its name means "City of the Watermelon"—is in sharpest contrast to Zara and Sebenico, but no less lovely than they. Surrounded by its gardens and villas, the Riviera dei Castelli stretching beyond, it lies on a flat bit of shore with the abrupt mountain wall rising close behind. Like all the other Dalmatian cities, Traü is built of the hard local limestone very like marble and, also like the other Dalmatian cities, it is clean. Like them, too, it is a microcosm of finished perfection, from its gem-like Cathedral, rich in medieval and Renaissance sculpture, to its old Venetian palaces, convents, fascinatingly picturesque streets and the stately little loggia on the piazza where the judges used to render justice. Traü is peculiarly marked with reminders of the days when the Venetian Republic had to fight almost constantly, now against pirates who infested the whole lower Dalmatian coast, now against the Turks, and sometimes against both at once; there are the ruins of the old Castello Camerlengo just without the walls on the quay, the castles of the Riviera stretching away towards Spalato and, most eloquent of all, fastened up in the hall of the Palazzo Cippico, the prow of one of the Turkish war galleys captured by Admiral Count Cippico at the famous Battle of Lepanto.

When you reach Spalato, not far to the southeast of Traü, you will have a surprise if you have pictured to yourself, as so many do, a moldering, dilapidated townlet huddled inside the ruins of Diocletian's Palace. True, the ruins of Diocletian's Palace are there right enough—very substantial ruins, too—and they are

(*Continued on page 84*)

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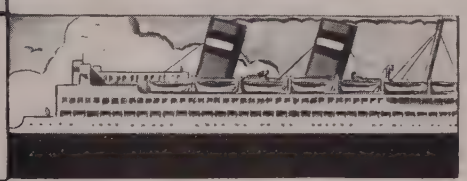
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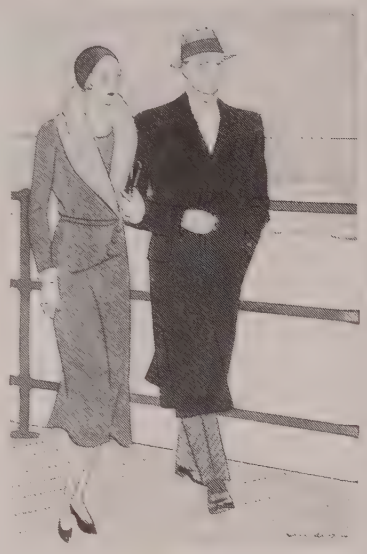
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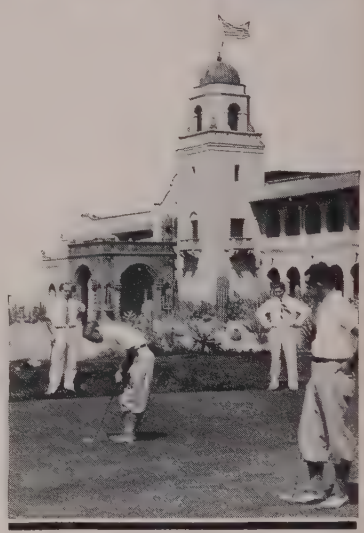
(*Continued from page 82*)

filled and encrusted with structures of mediæval date, but outside the Palace bounds you will find a fair-sized busy city, thoroughly modern in every respect, with taxicabs, tram cars, brilliant electric lighting, fine shops, *cafés*, restaurants, hotels, crowds of well-dressed people strolling up and down the broad, shaded esplanade along the water front, all manner of shipping in the harbor, and the local boat-club crews out for practice in four- and eight-oared shells. Inside the Palace precincts you will find much of the famous *Vestibolo* still intact, and the octagonal mausoleum does duty as the Cathedral, but even there a tone of modernity and thrift prevails. To see any ruins at Spalato that really look like ruins you have to go back several miles into the country to the remains of Diocletian's villa at Salona. They are still digging up all sorts of things in the neighborhood and you will probably be able to get a silver coin of Imperial Rome for a few dinars and a couple of cigarettes. When Diocletian picked out Spalato for his retirement he showed a good eye for natural beauty; if he had no such thought in mind, then he made a lucky choice.

From Spalato it is not a long sail out to the Island of Lesina, one of the loveliest spots of the whole coast. But, besides that rare beauty that makes both the island and town of Lesina very godsends for artist folk, there is exceptionally good bathing nearby as well as the other outdoor diversions mentioned in speaking of Zara. For cruising in Dalmatian waters one could not pick out a better base. It is within easy sailing distance of Curzola, a town and island too little visited, and likewise within ready reach is the Island of Meleda where, at Porto Palazzo, you can see at the water's edge the remains of a Roman palace for all the world like a Piranesi print or where, if you don't mind a stiff climb through the woods, you will come to a great lake in the middle of the island. On an island in the middle of this lake an old deserted monastery holds ample rewards for anyone with a taste for exploring. Again, from Lesina it is not too far to sail comfortably to Ragusa. And to approach Ragusa by sea is worth making a long journey for the sheer joy of romantic and dramatic excitement. As you come up to its mighty walls and the vast curtain of masonry that shields the harbor you fully expect to see a fleet of Crusading galleys or a Venetian argosy of merchantmen sail out from behind the barrier. Then you round the end of the curtain and find yourself in a busy little seaport with Turkish navvies everywhere and the Croatian peasants, clothed in a bewildering variety of local garbs, all of them rivaling the rainbow in gaiety.

Another element of Dalmatia's enchantment lies in anchoring at night in the coves where the fisherfolk lay their nets. There is always good swimming and there is always at least the sport of hunting octopus by torchlight. And a very good trial of skill it is, too. But to feel the whole enchantment of this coast you must go there and give yourself up to its dreamy spell. If you do this once, you will surely want to go back again. That is still another part of the enchantment, too hard to explain.

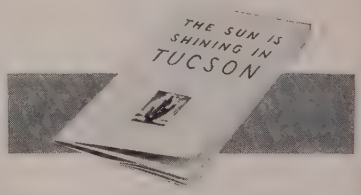
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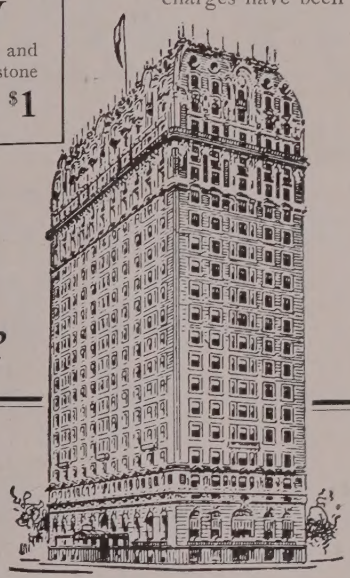
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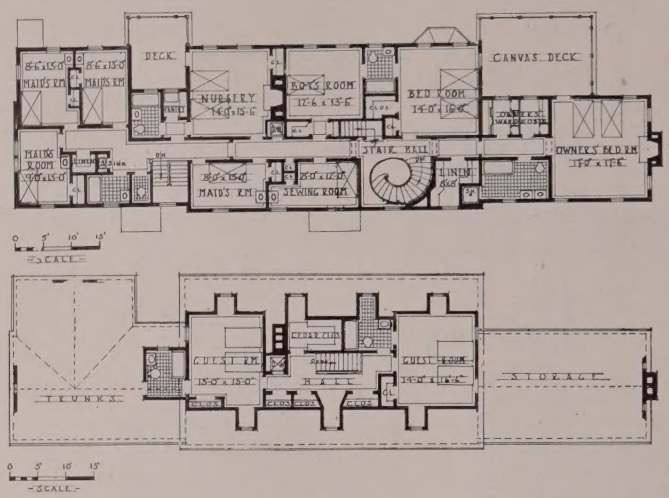
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THE second floor plan shows the owner's suite of the Bedford home, over the living room, consisting of a bedroom, two wardrobe closets, each with a window, and a bathroom with two basins and an enclosed shower bath in addition to a bathtub. In the main portion there are three bedrooms all to the south, the north side being used for a linen closet with window, circular stairs, a serving room and a maid's room, opposite which is the nursery on the south with its own bath and cooking pantry. There are three other maids' rooms over the garage, each with its own wash basin. A feature of the maid's bath is that the toilet is in a separate space.

The attic plan shows two guest rooms in the main portion, each with its own bath, also large cedar closet with a window and several store closets, with storage space over the wings.

Decorative Antique Silk Fabrics

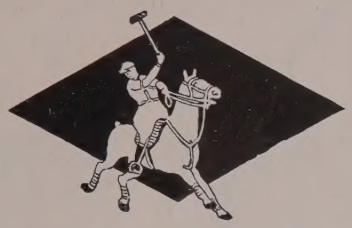
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century is a wall hanging in faded green, with a Chinoiserie design in colors, gold and silver. Many of these historic textiles are accompanied with documentary proof of their authenticity, which contributes very much to their intrinsic value.

Among the most beautiful examples of priestly vestments, worn only on royal ceremonial occasions are those from Saint Stephen's Cathedral in Vienna, dating from the early seventeenth century. The exquisite colors of the beautiful floral design on the creamy silk background of the brocade undimmed by time are enriched with gold and silver. Edged with gold galloon and gold lace, a diamond shaped fragment of priceless Persian brocade exemplifies the beauty of ancient weaving in its jewel-like colors mingled with gold and silver, its pattern so modernistic it might have been created within a decade, this rare fragment is essentially appropriate for a wall panel.

The decorative possibilities of these splendid textiles are limitless, hung in soft folds, or even in plain breadths, they are wonderful backgrounds for carved and gilded mirror frames, throwing into high relief the elaborate scrolls of the Chippendale period, or softening the severity of mirrors framed in an architectural manner. Hung over mantels or on walls in place of tapestries, or as wall panels framed in narrow mouldings, they are delightful, while they are extremely effective hung above a settee, or at the head of a bed in the Spanish manner. Obtainable for hangings or window draperies are plain velvets in rich Venetian ruby, sapphire or cerulean blue, amethyst or topaz, whose gorgeous folds may once have graced the palace of a doge. Another marvelous way of displaying the splendid brocaded silks and velvets is in screens, three, or four fold, while fragments of brocade silks too small for any other use are invisibly joined and edged with gold or silver galloon for use as mats. Larger pieces are utilized for boudoir pillows, blotting books, portfolios, boxes and photograph frames, while small hand bags, card cases and innumerable other decorative trifles are fashioned from the infinitely precious textiles.





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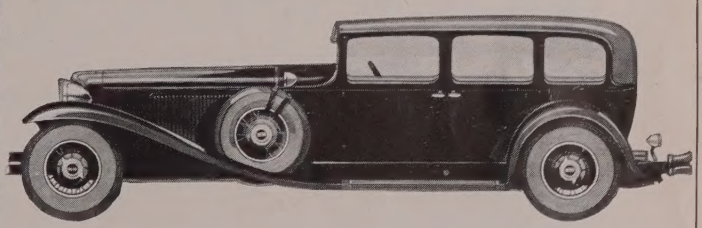


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